Central States

SPEECH JOURNAL

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Speech Teacher Certification: Communication and Self Reception
Editorial . . GEORGE L. LEWIS

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IT'S MORE FUN TO KNOW BOOKS REFLECTIONS FROM THE RETIRED
CONTROVERSIAL SYMPOSIUM
STATE ASSOCIATION NEWS LETTERS TO THE EDITOR

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THE CENTRAL STATES SPEECH JOURNAL

VOLUME XI WINTER 1960 NUMBER 2

Speech Teacher Certification: Communication and Self Reception

An Editorial

A few weeks prior to the 1958 SAA Convention in Chicago, an administrator, friendly to speech, placed in my hands a document detailing the advanced stages of, "A Proposed Revision of the Policies, Regulations, and Criteria of the Commission on Secondary Schools." Some of these revisions have far reaching implications on certification of speech teachers in the geographical areas under the general supervision of The North Central Association. To gain accredited status, a school must obtain a teaching staff with academic backgrounds conforming to the policies and criteria established. Specifically the revisions include: (page 14, item 3-c)

> Preparation in teaching fields: Teachers shall be assigned only to those subjects in which they have at least 18 semester hours of preparation . . .
> (page 27, N-D-c) English—Speech—Journalism (1) English teachers shall have at least 18 semester hours in English of which not more than 5 semester hours may be in speech and/or journalism.
> (2) Speech teachers shall be qualified to teach English and shall have at least 5 semester hours in speech.

The revisions were approved at secondary stages of procedure and are now in the process of a mailed referendum with an anticipated approval. Although a "top level" committee from the Speech Association of America and Educational Theatre Association presented an adequate case for speech, administrators favorable to speech feel the vote will carry a substantial plurality. Now is the time for soul searching and planning future programs.

The regulations, so far as we can learn, will not be retroactive. Thus, teachers already in the field will not be affected. The rules are applied when a new school is considered for accreditation or when a school being re-evaluated presents the credentials of new personnel. Thus the new criteria will affect future teachers of speech. Let us look at some of the effects.

In order to teach speech, the teacher must also be qualified to teach English. (N-D-c, item 2). This may cause a student to choose English as a second teaching field although he may prefer to teach social studies or science. True, he may choose to qualify in three areas if he has the time, the money and the aptitude for all three areas. The term aptitude infuses a new dimension into the problem. If a speech teacher is not interested in teaching English, should he be allowed to excuse himself from literary and grammar backgrounds at efficiency levels adequate for such teaching? Can we defend a position that the speech teacher does not teach English when developing the communicative process? This is not an attempt to beg the question of additional skills in personality development, speech science, public speaking, or theatre. Can we teach communication in the United States without dealing in English proficiency? The number of speech majors who avoid teaching English and openly plead lack of interest and insecurity in the field, may have had some effect on the approval of the proposed revisions. If a student chooses to develop a third teaching area, adequate time for the valuable laboratory experiences in stagecraft, contest judging, participation in debate and radio will be reduced. This will curtail already weakened areas of knowledge so important to the effective teacher of speech. We are being gored by the horns of this dilemma.

We may ask how a responsible organization, such as the North Central Association, could seriously consider approving certification with five hours credit. For the record we should state that these specific recommendations are suggested minimums and are not aimed at reducing the training for teachers in schools with adequate programs. This action is an attempt *to gain at least five semester hours in speech* for the teacher in a small school with one class; a school where some English teacher is selected to teach the course. Many schools offer such a class under the direction of a teacher with no credit in speech or offer no course at all. Needless to say, many such schools do not recognize any relationship between classroom instruction to the out-of-class speech activities, nor do they feel that the class plays need to be based on sound speech objectives. In such a school, a philosophy of speech education is non-existent and no one is present to develop perspective. Who, we may ask, should be responsible for this communication?

A basic tenet of good communication (public speaking or theatre) is that the speaker should analyze the audience. If the communication does not get through we look to the speaker, the message, the method of presentation, or the situation for possible causes. If we find the transmitter working, we then check to see if the receiver is on. If we find no signal at the receiver level, we check to see if the transmitter actually is working, is sending a strong signal, or if it is operating on a "monitor." *As professional speech teachers it seems time to check our equipment. Could it be that we are talking to ourselves?*

Since 1945, beginning with "The Role of Speech in the Secondary School," *The Bulletin of the National Association of Secondary School Principals* has published six separate issues devoted to speech. These have covered general programs, dramatics, speech and hearing therapy and public speaking. This should be ample evidence that we have *friends* at court *among the national leaders* of secondary principals. It is not fair to accuse administrators in general of being unfriendly to speech. They have loaned us their own communication *(transmitting)* equipment as an outlet for our message. Let us then ask a second question. How many of the *receivers* were turned on? If administrators are as professionally conscientious as the speech teachers across our nation, they belong to the State Education Association and the NEA. They attend conventions because they are required and *sometimes* read the journals attached to their membership. Few speech teachers in the public schools join SAA or ETA, the national levels of professional organizations. Administrators, likewise, often remain at home overburdened with local problems. If they subscribe to the journals of their area, they often read them hurriedly. How, then, can we talk to them? Talking to ourselves will not get through to either the speech teacher or the administrator of this type.

Enthusiastic leadership in speech has developed research supporting the need for speech instruction under competent leadership. We have convinced each other of this need and have gained support of national leaders in administration. For those long associated with our professional organizations (SAA, ETA, NUEA, etc.) the value of the journals is an accepted fact. Based upon "corridor conversations" at the North Central meetings, those of us interested in improving the future for speech, should improve the communications to those less active at national levels. *How can we communicate at the "grass roots" levels?*

Many teachers of speech, graduated from all types of speech and/or education departments, are not good representatives for speech. Many are seeking outlets for isolated speech interests. To them, debate, the school play, or the contest, is an end, rather than a means to improve the communication of students. Many become difficult to work with and create public relations problems with other staff members. Relations with administrators suffer when the speech teacher attempts to administer the school from a distorted corner of the curriculum. Is it possible to improve his understanding of the scope of the speech program by publishing more widely? Confining our writings to journals for our own membership, continues the process of talking to ourselves. Would the State Education Journals accept such articles? Could the maturity of judgment be improved if students were expected to become much more acquainted with the professional speech journals while still undergraduate students? Is there some way to accelerate the undergraduate membership?

We must remember that few schools employ a full-time speech teacher. In order to improve the instructional climate and make it conducive to speech, we might utilize more fully the professional journals in English, social studies, and other fields where speech activities are looked upon as a method of teaching. In the battle of the curriculum, faced with increased requirements in math, science, English and history, "elective" speech can be eliminated by majority vote unless allies are established in other areas of a faculty. Better working relations are needed at local and State levels if we are to establish communications dealing with festivals, contests, "class plays," and other speech

activities of the out-of-class variety. If these are to be recognized for their educational value the recognition must be at local levels. Money raising and money spending for travel to contests, out of state and within the district, have direct relationships with the attendance rules and credit agreements. Expensive travel to contests beyond the local level must be justified educationally in terms of more than a few students. Somehow we must begin to look at the speech program as seen by other members of the secondary staff. Many of these issues are controversial, but the opinions of those in the national associations seem more mature than opinions which direct thinking at local levels. Our challenge is to reach the local levels with the communications now carried on among ourselves.

At this point it would be easy to direct accusing fingers at administrators in general and to the North Central Association in particular. There are many issues involving our philosophy of speech education that are not understood beyond the college campus. Where this is true . . . our message is needed. As professional speech people it is our obligation to reach the intended audience. *To the extent that we fail we* are guilty of misevaluation and possibly *we are still talking to ourselves.*

GEORGE L. LEWIS
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CURRENT ARTICLES IN THE REGIONAL JOURNALS

SOUTHERN SPEECH JOURNAL ..... CHARLES M. GETCHELL, *Editor*

WINTER — 1959

The Way of the World: Congreve's Moment of Truth ..... PAUL NOLAN

Good Speech—Educational Bulwark to Democracy ..... ARTHUR A. EISENSTADT

Where Have They Gone? ..... DONALD S. DIXON

Relative Severity of Stuttering Ratings From Visual and Auditory Presentations of the Same Speech Samples ..... HAROLD L. LUPER

Master Painters as Source Material for Theatrical Production ..... GEORGE W. HENDRICKSON

Comedy at St. Louis: A Footnote to Nineteenth Century Political Oratory ..... ROBERT W. SMITH

Listening To The Essence of Things ..... DOMINICK A. BARBARA

On The Clinical Nature of Spastic Dysphonia ..... BERNARD A. LANDES

TODAY'S SPEECH ..... ROBERT T. OLIVER, *Editor*

FEBRUARY — 1960

Why On Earth Do People Go To Conventions? ..... J. CALVIN CALLAGHAN

How To Listen Persuasively ..... FLORA PERKINS

Personality of the Successful Speech Therapist ..... CONRAD F. WEDBERG

A Critique of a Technique ..... EARL WEBER

The Institutionalized Personality ..... GEORGE GURGANUS

Mind, Self, and Society ..... ROBERT LIEBENDORFER

Do They Really Listen To Radio? ..... WILLIAM D. SAMPLE

The Unbreakable Rule ..... RALPH N. SCHMIDT

WESTERN SPEECH ..... DONALD E. HARGIS, *Editor*

WINTER — 1960

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Speech on the Defensive ..... GERALD M. PHILLIPS

An Epitaphic Note on Sincerity ..... GEORGE KNOX

Letters to a Speech Professor ..... LIONEL CROCKER

Creativity in Contemporary Criticism ..... ANTHONY HILLBRUNER

A Note on Oral Interpretation ..... JOHN R. SHEPHERD

Authors In This Issue

As Others See Us — And As We Really Are was authored by *Kenneth G. Hance,* First Vice-President of the Speech Association of America. Dr. Hance is Professor of Speech at Michigan State University. He received the Bachelor of Arts and Master of Arts degrees from Olivet College in 1924 and 1926, respectively. The University of Michigan granted him the Doctor of Philosophy degree in 1937. Recent publications by Dr. Hance include: "Some Durable Satisfactions in the Teaching of Speech," *Central States Speech Journal,* Fall, 1957, and "Some Values of a Study of Rhetoric and Public Address in a Liberal or General Education," *Southern Speech Journal,* Summer, 1958.

Dominick A. Barbara, author of *Listening With the Inner Ear,* is a psychoanalyst in the Speech Division of the Karen Horney Clinic, New York City. Dr. Barbara received the Bachelor of Arts degree from the University of Alabama in 1936 and the Doctor of Medicine degree from the University of Bologna, Italy, in 1940. He is currently the President of the American Psychological Speech and Hearing Association.

Richard R. Martin, author of *The Public School Program for Acoustically Handicapped Children,* is a Speech and Hearing Therapist with the Fargo Public Schools, Fargo, North Dakota. He was granted the Master of Arts degree from the State University of Iowa in 1958. His article appearing in this issue represents his first publication.

The Large Musical in the Small Arena was authored by *Roy H. Bowen,* Director of University Theatre and Stadium Theatre at the Ohio State University. Dr. Bowen received the Bachelor of Arts degree from Otterbein College in 1933, the Master of Arts degree from Northwestern University in 1940 and the Doctor of Philosophy degree from Ohio State University in 1951. Prior to joining the faculty of the Ohio State University Department of Speech in 1958, Dr. Bowen was director of the famed Players Club of Columbus for ten years.

The fifth appearance of BOOKS places the emphasis on the History of Ancient Rhetorical Style. *Ronald F. Reid,* guest author, is an Assistant Professor in the Department of Speech at Purdue University. He received the Bachelor of Arts degree from Pepperdine College in 1950, the Master of Arts degree from the University of New Mexico in 1951 and the Doctor of Philosophy degree from Purdue University in 1954.

REFLECTIONS FROM THE RETIRED makes its fifth appearance with *Frank M. Rarig* writing *Reflections On Retirement.* Professor Rarig, retired Chairman of the Department of Speech of the University of Minnesota, was the fourteenth President of the Speech Association of America. (*See picture and additional information with article*).

A CONTROVERSIAL SYMPOSIUM makes its second annual appearance in this issue. The symposium questions the teaching of speech by television. The contributors are *Samuel L. Becker, Carl A. Dallinger, Harold E. Nelson, Paul H. Boase,* and *William A. Conboy, Samuel L. Becker* is Director of the TV-radio-film division at the State University of Iowa. The State University of Iowa granted him three degrees: Bachelor of Arts (1947), Master of Arts (1949), Doctor of Philosophy (1953). *Carl A. Dallinger* is Coordinator of the Communication Skills Program at the State University of Iowa. He received the Bachleor of Arts degree from Park College in 1934 and the Master of Arts and Doctor of Philosophy degrees from the State University of Iowa in 1938 and 1952, respectively. *Harold E. Nelson* is Associate Professor of Speech at Pennsylvania State University. The State University of Iowa granted him the following degrees: Bachelor of Arts (1935), Master of Arts (1939), Doctor of Philosophy (1947). *Paul H. Boase* is Chairman of the Department of Speech at Oberlin College. He received the Bachelor of Arts degree from Manchester College in 1937, the Master of Science degree and the Doctor of Philosophy degree from the University of Wisconsin in 1947 and 1952, respectively. *William A. Conboy* is Chairman of the Department of Speech at the University of Kansas. The University of Kansas granted him the Bachelor of Arts degree and the Master of Arts degree in 1949 and 1951, respectively. The Doctor of Philosophy degree was granted by Northwestern University in 1954.

As Others See Us — And As We Really Are

Kenneth G. Hance
Michigan State University

The field of Speech is faced with a number of misconceptions which should be noted by members of our profession in order that the essential nature of each of these "images" can be properly understood and that a reasoned and documented reply can be provided. Each of these misconceptions has important implications in terms of our general status in society and also in terms of our academic status — place in the hierarchy of disciplines, Curricula, courses, degree programs, etc.

As teachers of Speech, we are (or should be) interested in our profession — its history, its standards, and its relation to other academic areas. The topics of some of our conferences, the titles of several articles in our journals, and the issues raised in a number of our courses reflect this ever-present interest in the defining of problems and the formulating of solutions pertaining to our academic discipline.

At the risk of merely adding another memorandum to the array of contributions on this subject, I should like to make some observations upon the field of Speech as a whole and to comment upon some matters which should be of concern to all of us—namely, SOME IMPORTANT MISCONCEPTIONS OF US AND OF OUR WORK. While I do not wish to appear as an alarmist or to suggest that we are on the defensive, I believe that our field has, from the outset, been characterized by some misunderstanding from the outside and more divergencies of philosophy and method from within than have the majority of other academic disciplines. Hence, I have considered it to be one of my obligations as a teacher of Speech to try to think my way through these problems as carefully as possible; and I should like to share some of my thinking on this subject. (Perhaps I should add that when the departmental chairmen of the "Big Ten" Speech centers met in Chicago last February to discuss common problems, three of the major topics considered were: "The Future of Speech and Speech Departments," "The Relation of Speech to the Other Disciplines," and "The 'Image' of Speech Which is in the Mind of Others.")

Let us approach this subject by asking three questions: (1) What is the Field of Speech? (2) What are Some of These Misconceptions? (3) What are Some Conclusions of Significance to Us?

I.

For our purposes here, we shall conceive of the field of Speech as that discipline, or aggregate of disciplines, concerned with oral communication — concerned with both the substance and the medium. It has such subdivisions as Interpretation, Rhetoric and Public Address, Radio and Television, Speech Education, Speech Pathology and Audiology, and Theatre. (Parenthetically, I should note that on occasion in this discussion I may refer particularly to Rhetoric and Public Address because our field was essentially that for a long period of history—and is still so regarded in some quarters largely because Radio and TV, as well as Speech Pathology and Audiology are relatively new developments and because Interpretation

and Theatre are often regarded as aspects of "English.")

II.

As we approach the discussion of "misunderstandings," we should observe that many of these are not new and that many of the criticisms which stem from these conceptions, or misconceptions, have been "in the air" for some two thousand years. For example, Plato levelled a five-point indictment at us; and Aristotle thought it necessary to take note of this indictment in the first few pages of his *Rhetoric*. Similarly, Cicero, Quintilian, Whately, and John Quincy Adams—to mention only a few writers in our field—were forced to take note of the numerous objections which their contemporaries had formulated. (Our work is unnecessary; it stifles genius; it is merely a set of tricks; it is thought of as a substitute for knowledge; it is pedantic and/or frivolous and/or pernicious; etc.)

Let us now take note of a few "misconceptions" and suggest reasons why some of us, at least, believe them actually to be misconceptions.

A. SPEECH IS A NEW AND PERIPHERAL AREA OR DISCIPLINE; IT IS NOT ONE OF THE "STANDBYS" OR VITAL PARTS OF THE CURRICULUM; WE ARE STEP-CHILDREN — PERSONS OF LESS ACADEMIC DIGNITY AND STANDING.

The record of history clearly indicates that we are neither new nor peripheral. Specifically, in the history of Greece we observe that as early as the Fourth Century B. C., Isocrates was conducting a respected and prosperous "school of Speech" — and that training in Rhetoric (Speech) was the very core of his program of Liberal Education, with the social sciences, philosophy, and the sciences in concentric circles around this core. We observe, also, that even Plato's school included substantial work in "Speech", and that Aristotle's school and that at Rhodes not only included work in our field but also placed it at, or near, the heart of a program of education.

Similarly, the history of Rome indicates that we are neither new nor peripheral. Speech occupied a central position in Roman education, as represented by curricula and exercises, by the writings and practice of Cicero, and by the writings and practice of Quintilian.

In like vein, subsequent history shows us to be other than "new and peripheral." For example, the concept of the Seven Liberal Arts, which dominated educational theory and practice for many centuries, included our field as one of the disciplines in the Trivium (Grammar, Dialectic, and Rhetoric); and the Jesuit *Ratio Studiorum*, which influenced the nature of French education for some 200 years, included Speech as a basic course in school and college curricula. And it may surprise a number of us in Speech, as well as in other fields, to learn that for at least two centuries (1650-1850) some aspects of our work were at the heart of British education, and that during most of these years, American education held Speech in high esteem—that even the "conservative" Eastern universities (Harvard, Princeton, and others) had quite extensive work in our field, often on a required basis.

It would appear, therefore, that this "image" is a misconception.

B. SPEECH IS A PART OF ENGLISH; IT IS BUT A PART OF THE FIELD OF COMPOSITION AND LITERATURE. THEREOF, TEACHERS OF ENGLISH ARE LOGICALLY TEACHERS OF SPEECH; AND DEPARTMENTS OF SPEECH LOGICALLY STEM FROM DEPARTMENTS OF ENGLISH.

This conception is so commonplace that documentation is quite unnecessary. However, in passing, we should observe that our recent concern over the North Central Association report actually centers in this "image"—the belief that persons trained in English are, thereby,

trained in Speech, and that certification pertaining to our discipline need not necessarily be related to a background in Speech. Let us now consider the validity of this conception.

First, it can be asserted that Speech (oral communication in all of its forms) has nothing to do with *any one language*. For example, its theory and practice are associated with Greek, Latin, Arabic, French, Spanish, Italian, German, English, and all other languages. To take only one example in rhetorical theory—consider the fact that Aristotle's *Rhetoric* was, of course, originally written in Greek, but has been translated into many other languages, including English. And, of course, oral communicators speak in any language—more precisely, their native language or that deemed desirable at the time of communication. In this connection, one of the founders of the Speech Association of America frequently uses the following illustration: If he were multilingual, he could teach a Speech course in Greek at 8 o'clock, the same course in Latin at 9 o'clock, the same course in French at 10 o'clock, etc.

Nor is this the only reason why Speech and English are not necessarily the same disciplines. Fully as important is the fact that significant differences exist between oral and written situations with respect to the constituents of rhetoric, for instance. There are important differences in the area of Invention, Arrangement, and Style; and, of course, the element of Delivery does not appear in the written situation. Nor is this all. As carefully pointed out by H. A. Wichelns in his essay on "The Literary Criticism of Oratory," significant differences exist between the standards of literary criticism and those of rhetorical criticism. In short, the person who is well trained in all aspects of the discipline that we term "English" is not, thereby, trained in the discipline that we term Speech—even in the areas of Rhetoric and Public Address, Interpretation, and Theatre, which are commonly regarded as the areas of joint concern between English and Speech. (Needless to say, the differences between English, on the one hand, and Radio and TV, and Speech Pathology and Audiology, on the other hand, are significant and obvious.)

C. SPEECH HAS NO INTRINSIC BODY OF CONTENT—NO BASIC PRINCIPLES. IT IS NOT AN ART OR A SCIENCE, BUT A BORROWER OF INFORMATION OR A "BAG OF TRICKS." IT IS HARDLY ACADEMICALLY RESPECTABLE. IT IS A TRADE SCHOOL SUBJECT.

At the outset it should be observed that not only is this "image" in existence as far as many persons in other disciplines are concerned, but it is frequently fostered by us in our discussions of theory and our conduct of classes in Speech. To be specific on the latter point, let us ask whether we have ever heard Speech teachers say something like this: "There is no need for a written examination in this course because there is nothing to test except the student's performance (speaking, reading, acting, therapy, etc.)." Here is, of course, "grist for the mill" of the person who has doubts concerning the "content" of our work. Let us now look at this "image."

First, it may be said that Speech *does* have a body of content, which is more than the sum total of content "borrowed" from other areas of knowledge. While it *is* true that we "borrow" from Psychology, Sociology, Anatomy, and Physiology—to name only a few areas—ours is a body of content which uses and adapts other bodies of content in terms of the *communication situation*. And it is precisely at this point that what is essentially a new and distinctive body of content emerges—the content of Speech in its various areas and forms.

Second, it must be noted that Speech *does* have a set of principles; it is more than a set of "knacks"

or "routines." This fact is demonstrated historically in the works of Aristotle, which constitute the foundation of much of our discipline—a body of principles undergirds every item of advice to the speaker or writer—and in the works of the many other theorists who are included in what we call the Classical or Philosophical tradition. While we do find, of course, "rule-of-thumbers" among us today, we also find those in the field of Speech who set out principles which may be applied in various situations, wherein decorum, appropriateness, good sense, and judgment are indicated. In addition, we observe that *practically*, the answer is "no" to the allegation that we have no artistic principles—no basic content. Are not the persons equipped with a set of principles better able to meet situations than are the "rule-of-thumbers," those whose vision is limited to certain knacks?

Perhaps we can summarize this point by saying: It is a case of whom you cite—of whom you look at. You can, of course, find the "technicians" in all aspects of Speech—those whose vision is limited to knacks and routines—and you can find, in much larger numbers, the theorists and practitioners who bring to bear upon their work a body of artistic and scientific principles—the real content of our discipline.

D. SPEECH IS UNNECESSARY. KNOWLEDGE IS ENOUGH. IF YOU KNOW YOUR SUBJECT, YOU CAN SPEAK COMPETENTLY UPON IT, YOU CAN READ WELL, YOU CAN PUT ON A PLAY, YOU CAN MEET RADIO AND TV PROBLEMS (EXCEPT, PERHAPS, THOSE CALLING FOR AN ENGINEER), YOU CAN DO THE REQUIRED WORK IN SPEECH PATHOLOGY AND AUDIOLOGY (A PHYSICIAN FOR EXAMPLE).

As in connection with the preceding "images," this conception is frequently so widespread that documentation is unnecessary. We have only to observe the fact that many educators refuse to believe that any type of work in Speech is necessary—that knowledge of "subject-matter" is the only preparation required, provided, of course, "native intelligence" is present. Let us inspect this conception in terms of the literature of our field and also in terms of practice in communication.

While it is true that Plato may be cited as an "expert" who indicted us at this point, it may, of course, be argued that he was speaking from a point of view which was antithetical to the presuppositions of the democratic society (in which oral communication plays a vital part) and it may be argued that he "changed his mind," as represented by his prescription concerning a body of communication principles in the latter part of *The Phaedrus* and of *The Gorgias*. Perhaps even more important is the analysis of "need for Speech" presented by Aristotle in the *Rhetoric* or that set forth by Cicero in these words:

> What Socrates used to say, that all men are sufficiently eloquent in that which they understand, is very plausible but not true. It would have been nearer the truth to say, that no man can be eloquent on a subject that he does not understand; and that, if he understands a subject ever so well, but is ignorant how to form and polish his speech, he cannot express himself eloquently about even what he does understand.

Perhaps, too, the following words in Whately's *Elements of Rhetoric* may help us at this point:

> It has been truly observed that "genius begins where rules end." But to infer from this, as some seem disposed to do, that, in any department wherein genius can be displayed, rules must be useless, or useless to those who possess genius, is a very rash conclusion. What I have observed elsewhere concerning Logic, that "a knowledge of it serves to save a *waste* of ingenuity," holds good in many other departments also. (Just as we use the Compass, Charts, and the Stars, so should we use rules as far as we can receive assistance from them—genius will still have scope if these rules are properly conceived.)

The literature of our field appears to present quite valid and adequate

testimony to the effect that ours is a discipline which is needed—that it contains elements which are not inherent in any other discipline or even in a combination of other disciplines. Let us turn to "practice" for a moment.

Is it not true that many "subject-matter experts" are poor speakers, poor discussants, poor communicators in general? Is it not true that competent students of dramatic literature, for example, are not necessarily competent in the field of Theatre? Is it not also true that persons competent in anatomy and physiology are not necessarily adequate in the work of the speech correctionist or of the audiologist? In short, it appears that knowledge of something other than the principles of Speech (in a given area, at least) is not enough.

From this review of four conceptions of us and our field, we have noted that there are discernible and serious differences between what "others think of us" and "what we really are." We have noted, also, that both our history and our present practices provide resources with which we can present clear and defensible "images" of what we actually are and strive to be.

If time and space were to permit, we could profitably analyze some five other conceptions, outlining the nature of the "image" held by some observers and suggesting the kind of reply which may logically be derived from a proper understanding of the field of Speech. Perhaps it would be helpful to phrase each of these conceptions for purposes of noting their presence and of encouraging each of us to study their validity.

A. SPEECH IS ONE OF THE FINE ARTS. IT IS ESSENTIALLY AN ARTISTIC DISCIPLINE (NOT RHETORICAL OR SCIENTIFIC), THEREFORE, SPEECH SHOULD BE IN A SCHOOL OR DIVISION OF FINE ARTS.

B. SPEECH IS "MERE RHETORIC." IT IS BUT FORM, "SHOW," STYLE, EMOTIONAL APPEAL, WITHOUT ANY CONCERN FOR ETHICS OR FOR "CONTENT."

C. SPEECH TRAINING IS DANGEROUS. IT IS ANALOGOUS TO THE PROCEDURE OF PROVIDING A PERSON WITH "A LOADED GUN" WITHOUT, AT THE SAME TIME, PROVIDING HIM WITH A RATIONALE OF IDEAS CONCERNING VALUES, LIMITATIONS, PROPER USES, ETC.

D. NO SPECIAL TRAINING IS NEEDED TO BE A TEACHER OF SPEECH. (Related to the "English-Speech image" and to the "knowledge-is-enough image," but somewhat different in its implications.)

E. WE ARE NOT CONCERNED WITH THE SPECIFIC FORM OR MEDIUM IN SPEECH—ANY TEACHER OF SPEECH CAN TEACH PLATFORM SPEAKING, RADIO AND TV, THEATRE, AND INTERPRETATION, FOR INSTANCE.

III.

Where does this discussion leave us? It should, I believe, leave us in a state of satisfaction that we are members of one of the oldest and, historically, most respected academic disciplines. It has a unity and an integrity of its own, even though it partakes of certain other areas of knowledge. Our subject has a diversified body of rhetorical, aesthetic, and scientific principles which are brought to bear upon nearly every aspect of our work. Properly conceived, our subject places emphasis upon more than mere "form or show." Furthermore, our subject is necessary in the realm of human affairs because it does a job, or multitude of jobs, not done elsewhere. This is, indeed, satisfying.

However, we are faced with a number of important *challenges*, at least two of which may be phrased as follows: (1) We are being challenged to devise means of solidifying and strengthening our field—to refine and clarify our objectives, principles,

and methods, some of which will be "spelled out" in a moment; (2) We are being challenged to restore our field to the central position in education that it occupied in the best of Greek and Roman practice and at other high points in its history, and thus to make it ever more functional in a "liberal education."

We are also faced with another set of challenges which has been most capably set before us by our friend and colleague Karl Wallace in the March, 1957, issue of *The Speech Teacher*, as he develops the subject "More Than We Can Teach." Here he invites us to explore five important relationships: (1) The close relationship of communication to ethics and to logic; (2) our dependence upon aesthetics; (3) our need for an ever-clearer understanding of semantics (the theory of meaning); (4) our desperate need for further knowledge about the human being (the psychology of individual behavior and the sociology of group behavior); and (5) our need for a knowledge of the resources available in physiology, anatomy, neurology, acoustics, and literature (areas of especial concern to those of us in Speech Pathology and Audiology and in Drama and Oral Interpretation).

Perhaps the major challenge is for each of us to present that "image" of Speech of which we can justifiably be proud. This means that we should be aware of the *several* "images" which people have had of us in history—and which they now have—the reasons for these "images," and the kind of "image" which we wish they would have of us.

Let us be aware that Speech has been in the "select circle" of academic disciplines (with some of the greatest persons in history in its list of teaching personnel) and that it has also been in a less favorable position. It has been not only accepted as an academic discipline but even placed at the center of a "liberal education." On the other hand, it has been not only relegated to an outside position but also openly scoffed at and indicted for a multitude of sins ranging from being unethical to lacking in artistic principles to being just plain "no-good."

In the area of Rhetoric and Public Address, for instance, it began in something of the latter vein in Greece with the Sophists, moved to a "core" position with Isocrates, was severely indicted by Plato, and assumed a philosophical, complete, and fundamental status at the hands of Aristotle. Over in Rome it underwent changes in status from the somewhat superficial to the "solid and central," to the exhibitionary and narrow, and again to the "solid"—this time in Quintilian. Throughout the Middle Ages it was at times one and at other times the other; similarly, since the Renaissance it has been represented by theorists who have consistently conceived of it as a *means* rather than as an *end*, as something concerned with all aspects of the communication process (even its ethics), as well as by theorists who have at times made it superficial or narrow or crass or an *end* in itself. Today we have the Philosopher-Rhetoricians, and we have the Sophists—together with all intervening points of view.

In the other areas of Speech there have been similar types of persons—and there are still all types with us. There are Oral Interpreters who synthesize "content and form"; Theatre specialists who are aware of a great body of artistic history and principles; Radio and TV teachers who seek to emphasize broad background, general preparation, and high standards; Speech Correction and Hearing teachers and therapists who stress high ethical standards, broad preparation, and fundamental principles; and specialists in Speech Education who project similarly high standards, thorough preparation, and artistic principles.

Similarly, we have the "Sophists" in these areas—the Oral Interpreter who ignores "content" with all of its connotations and who stresses

form and "technique;" the Theatre specialist who is interested only in "effect, knack, and show;" the Radio and Television teacher whose curriculum is an aggregate of techniques and routines; the Speech Correctionist or Hearing Therapist who promises a "sure cure," who minimizes the place of thorough diagnosis and prescription, who is not responsible for the consequences of his treatment; and the specialist in Speech Education who is oblivious to professional ethics and standards, who stresses short-cuts, and who is concerned more with ends than with means.

In short, Speech as an educational field is probably no broader and no narrower, no more ethical and no more unethical, than is any other academic discipline or profession. Depending in part upon those who represent it at any one time, depending in part upon the state of other disciplines, and depending in part on the "social climate," it contains something of which we can be proud or of which we can definitely be ashamed.

Listening With the Inner Ear

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To listen with attuned ears, we must concentrate on keeping our listening paths open and readied for signals which originate from within ourselves and from others. To do so effectively, it is essential that we sharpen both our "inner and outer ears" in an effort to remove those distractions and disturbances which interfere with harmonious listening.

One of the dilemmas of modern man is to make himself both heard and understood. He has many ears and he speaks many languages. Yet there is always the barrier of words. We all want to communicate with each other to develop common levels of agreement, but we need also to maintain our own individuality, to express our own personal feelings and opinions.

You can only communicate to yourself and to others what you feel and believe and accept in yourself. Those who feel they *should* communicate in pure form rather than in terms of what they actually are, can easily give false impressions which will transmit erroneous and distorted messages. Every speaker inevitably talks from within himself and, unavoidably, about himself and his innermost feelings.

We as humans can only speak or listen in terms of our own self-created images and with whatever symbols we develop within ourselves. We learn to speak and listen without conscious effort and, as we relate interdynamically with the world about us, our speech assumes a special character and identity of its own. Depending on our own individual life experiences, needs, education, beliefs and attitudes, our modes of communication assume their own form, shape and purpose.

Man alone has the gift of a speaking language. As he emerged from the solitude of the prehistoric void into the complexity of modern society, he had more and more need to resort to symbols and in order to communicate and relate with the world about him, he found it necessary to seek for more workable tools. Most important of these was the creation of words and general concepts which we today call abstractions. With these man discovered that he could take the memory of past experiences, relate them to the experiences of the present and attempt to prognosticate what would happen in the future. But in order to make this a more effective process, he found that he must also learn how to listen and how to reflect.

An individual can only perceive and listen in proportion to his relative state of psychic health. The closer a person is to himself and the more energies he tends to direct toward health and away from neurosis, the more realistic will be his picture of himself and his environment. The concept of one's self is never simon pure but will always contain rational and irrational aspects. Also, in the process of living or integrating the individual is always symbolizing and abstracting. The more irrational a person's concept is of himself, the less he will be able to perceive healthily and the more he will tend to equate words with things, to select indiscriminately, and to project his own confused feelings and emotions

in his communications.

When our symbolizing mechanism becomes faulty, we function ineffectively and as a result we listen with "confused and disturbed ears." The *verbal world* which comes to us mainly through words as opposed to the world we know through our own experience makes for a habitual confusion of symbols. We no longer depend upon our own resources or abilities to perceive correctly. Instead we resort to the outside and to others to give personal meaning to our lives. We lose our inner discriminating capacity, we fear to make choices we like, and we tend to live through other people's thoughts, feelings and beliefs. We listen thus not through our own selves but through other people's ears.

We listen poorly or with "static" when we are not properly attuned to ourselves. Because of difficulties which we have created within ourselves, we put artificial barriers before our capacity to perceive healthily and thus block any real form of communication. At these times, our listening posts become further apart and messages from the outside and from our inner voices become inaudible and confused. The more hazy and vague our listening becomes, the finer and more calibrated a tuning mechanism is necessary. We need greater energies to concentrate and pay attention to what is being communicated to us. To comprehend better during these static periods, it is essential that we adjust our hearing to higher wave length frequencies, and to concentrate the harder so that we may remain an active part of the listening exchange.

When our listening is interfered with, it also becomes more difficult to search within ourselves for the real truths. Most listening is subjective. Psychological evidence demonstrates that too often we hear and experience only that which interests us and stimulates our inner feelings. We listen mainly in terms of our primary needs, translating into our own language and words that which we perceive and conceptualize. A well trained stenographer, for instance, absorbs out of the many words pictures she receives only for those she understands, whereas those she does not comprehend inhibit her work.

The disturbed listener puts distractions in the path of his listening by making impossible demands on his delicate hearing apparatus. He tends to rely on his intellect for most of his life resources and so listens chiefly with his brain. It is essential to him that his hearing mechanism must *never fail him*. He demands of himself push-button action for listening to and remembering all facts, knowledge, wording, vocabulary and detailed data. If he should fail and listen incorrectly or should not approximate these heights of intellectual know-it-all, he will feel — irrationally — that he will be judged inadequate, ignorant and stupid.

The poor listener also places an overemphasis on the spoken word with all of its intellectual colorings and too little emphasis on nonverbal content. He listens to words as though they were realities or facts in themselves. For the insecure listener, the spoken word carries an effect of tremendous impact. Believing that words assure him mastery and control in most situations, such a person finds it imperative to measure his words and to use them with utter care and caution lest a careless word bring about a disturbance or calamity. For him there is little recognition of his "belonging" to his words or of inner choice, freedom or discrimination in the communication situation. Listening therefore becomes a "should" and is filled with connotations of perfection, mastery and intellectual brilliancy.

1. THE INTELLECTUAL OR LOGICAL TYPE OF LISTENER

Of those who may be considered poor listeners, the "*logical*" or *intellectual* type listens mostly with his

head and denies his real feelings in a situation. He listens only to what he wants to hear, blotting out larger areas of reality. His vanity and egocentricity compel him to think solely of himself. He does not acknowledge the intent of the other person, nor does he care whether that person has received his message in the way it was intended. Being interested mainly in rational appraisal, he tends to neglect emotional and nonverbal aspects of living. He is inclined, according to Ruesch, "to operate at the intrapersonal level, regardless of the situation. His evaluation is selectively geared to the interpretation of verbal statements of others. He prefers to deal with syntactic and semantic rather than with pragmatic aspects." He is not interested in what impact his statements may produce upon others, nor is he capable of viewing the effect that the statement of another person may have upon him. He listens in terms of categories, making certain that what he listens to does not disturb his inner peace or systematic order. In any communicative exchange he rarely interferes with his speaker, listening as he speaks, waiting always for the moment when he himself can talk and the other listen.

This listener's fear of close relations with others also compels him consciously to choose and establish contact with those suitable and receptive to his own needs. He listens with little concern for the speaker and blots out many of his real feelings by creating a distance between himself and others. This he attempts to accomplish by seeking refuge in the stratospheric levels of his imagination where he can protect himself from listening to anything that can be a possible threat to his omnipotence.

2. THE EMOTIONAL OR OVER-ANXIOUS LISTENER

The *emotional* listener is one who, as opposed to the logical listener, listens almost entirely with his feelings and too little with his head. His over-anxious make-up accelerates his level of tension and excitation to the point which exceeds the capacity for reception, evaluation, or transmission of that particular person. The resultant effect is a jamming and disorganization of the communication network.

A listener of this type because of his fear of feeling anxiety or being involved in conflict attempts to accelerate or slow down his hearing mechanism to suit his own neurotic attitudes. What ensues, however, is that in his chaotic and compulsive actions, he becomes more defenseless against the bombardment of those stimuli which disturb his communication network and a vicious circle is formed. His fear of listening to disturbing or alarming messages disorganizes his listening capacity to the extent of jamming up the entire communication network. He cannot listen effectively, his relations with others become disturbed, and in his further struggle to remedy the situation, he becomes the more anxious and chaotic.

In his attempt to restore psychic unity, the over-anxious listener may resort to interpersonal relations to alleviate his fear and anxiety. However, since a person of this sort places his main emphasis on reducing the number or the intensity of the stimuli, he will often reduce the number of incoming messages by curtailing social contact with others. In so doing he abandons the only anxiety-reducing mechanism at his disposal. What he does not perceive is that this flood of disturbing stimuli which he fears originates mainly from *within* himself rather than from the outside.

This type listener uses so much of his energies avoiding conflict-provoking situations that he has little energy left for constructive use. In his multiple, self-created, compulsive attempts to escape from pain and frustration, he tends also to disregard the gratification of more vital needs, which will lead to an impov-

erishment of experience and a denial of pleasure. His listening becomes fixed at a primitive level as words are equated with things, having for the most part interpretations and meanings of danger and anxiety. Communication with others deteriorates and messages are frequently misinterpreted because his attention is focused on the presence or absence of alarm rather than on the total context and the full meaning of the statement.

On the other hand, when we listen with "attuned" ears, we concentrate on keeping our listening paths open and readied for signals which originate both from within ourselves and from others. To do so effectively, it is essential that we sharpen both our "inner and outer ears" in an effort to remove those distractions and disturbances which ordinarily interfere with harmonious listening.

Many of us in listening distort the true meanings of things because we fear intimacy with others and make evaluations on surface externals and prejudices. We make snap judgments based on looks, on clothes and on other physical exterior details instead of on more meaningful values.

Few people *really* listen to each other, primarily because they are self-centered or are intensely diverted by what they *see*. They are so accustomed to learning about others through their eyes that they do not listen on more intimate levels. To listen with purpose, it is essential that we not arrive at impulsive conclusions or deductions through words or externals. Instead we should learn to view the world about us less through our eyes and more through our feelings and our inherent capacity to listen. In so doing, we shall understand more of the implied meanings behind words, names, labels. Then, as we relate more intimately with the world we live in, its complexities will grow less mysterious and confused and we shall be able to communicate more effectively with truthful meaning and a sense of responsibility, mutual rapport and understanding.

Many people do not wish to understand others or to be understood. They are satisfied too quickly with the periphery and externals of things, fearing any kind of deep personal involvement. They like talking and listening only if the conversation does not go too deep. They are less interested in personal satisfaction and only want answers to their questions. They insist on such rigid two-valued dichotomies as right-or-wrong, black-or-white, all-or-none. They listen to others, absorbing noises and sounds with too little concern for effect, content or truth. They nod and shake their heads compulsively, wanting to give the impression of being intelligent, but denying their real problems. They hide behind the facade of having fully comprehended, yet they leave the situation empty-handed. They have achieved little insight, real understanding or self-growth. It is this kind of empty communication that leads to a scarcity of real human contact in the world. Too many of us behave like automatons, relating mechanically to each other. We are deaf and mute when somebody else tries to speak. We listen with "tin ears."

In listening effectively, we must attune ourselves to our own as well as to other people's wave lengths. The truth cannot be achieved by stopping our ears against the sounds of our own inner voices. Real inner peace is not achieved by blocking out the awareness of conflict, pain, struggle or disquietude. All are essential and realistic parts of living. We must instead open our ears and permit ourselves to become involved with the world about us as *it actually is*, not as we feel *it should be*. We must realize that our true reflections as human beings come into light only insofar as we have the courage to face ourselves. This necessitates not only talking freely to ourselves but *wholly* listening to others. We shall then lean less toward accepting answers as finalities and will progress more toward a realistic finding of the truth.

The Public School Program for Acoustically Handicapped Children

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The purpose of this article is to discuss some of the factors involved in devising public school educational programs for acoustically handicapped children. Research pertinent to such aspects of the problem as hearing testing, teacher referrals, medical referrals, intelligence testing, amplification, auditory training, speechreading and placement is reviewed and discussed. Suggestions and recommendations for school administrators are included.

Estimates indicate that about three percent of all school children have educationally significant hearing losses.[1] The purpose of this paper is to discuss some of the pertinent research and clinical findings relative to the establishment of public school programs for this group of handicapped children. A multitude of problems faces any school administrator charged with the responsibility of establishing and maintaining a program for hearing impaired children. Some of these problems are discussed below.

HEARING TESTING

The first task facing the public school personnel in establishing a program for acoustically handicapped children is the development of a testing system whereby those children with hearing impairments can be detected. Until recently the feeling among most school administrators and classroom teachers was that if a child had a significant hearing loss, such loss would be quite obvious to the teacher. Unfortunately this philosophy continues to exist.

Controlled studies by Geyer and Yankauer[2], Curry[3], Farr[4] and Kodman[5], all indicate that the classroom teacher simply cannot detect a major portion of children with significant hearing losses. The study by Geyer and Yankauer is representative of the other studies mentioned. These experimenters found that when teachers' judgments as to hearing losses were compared with the results of audiometric tests, the teachers "oversuspected" some children and failed to suspect 62 percent of the children on whom a pure-tone audiogram revealed a significant hearing loss. It is important that some systematic, controlled program be adopted whereby teacher judgment as to hearing losses can be verfied, and losses not suspected by teachers can be discovered.

In organizing a program for systematic hearing testing in the public schools, at least two questions must be considered — What children are to be tested? How are they to be tested?

What Children Are To Be Tested? There is wide variation among hearing programs concerning which children are tested. However, there is a definite trend in all programs toward testing the children as early in their school careers as possible. Newhart and Reger state:

> It is axiomatic that the earlier treatment can be begun the better is the chance that it will be effective. For this reason it is necessary that hearing of children be tested as soon after entering school as is possible and that slight hearing losses be regarded as potentially incipient impairments until proved otherwise.[6]

The number of students tested each year and the frequency with which each child is tested must depend, of course, on the facilities, personnel and finances of the particular educational unit. The program officially advocated by the American Academy of Ophthalmology and Otolaryngology recommends routine testing of all school children immediately upon establishment of a hearing conservation program, and testing thereafter every child in the third, sixth and ninth grades each year.[7] The California State Department of Education has recommended a flexible type program for hearing testing. In order of from most to least satisfactory the program includes: (1) Test all pupils in each grade each year; (2) Test all puipils referred, plus pupils in grades one, three, six or eight, and in one grade in high school; (3) Test all pupils referred, plus pupils in grades one, three, and six or eight; (4) Test all pupils referred, plus pupils in grades one and three; (5) test all pupils referred, plus all pupils in the first grade.[8] Referrals include pupils above kindergarten who are new in school, pupils discovered by previous tests to have a hearing impairment, pupils having defective or delayed speech, pupils returning to school after serious illness, pupils enrolled in remedial or adjustment classes or programs, pupils appearing to be retarded, pupils having emotional problems, and pupils referred by classroom teachers for hearing testing.

Newhart and Reger[9] believe that an absolute minimum amount of testing in a public school program should be every child each third year. There are two ways of doing this. The first is to test every child each third year, i. e., testing in the primary, third, sixth and ninth grades. The second is to test one-third of the school population each year.

Irwin feels that the "minimum requirements should include the testing of the total enrollment of at least one grade level along with all new students, children with suspected hearing losses, those who have had significant illnesses during the previous year, and all of those failing previous hearing tests."[10]

One problem which many school systems encounter when they undertake to establish a hearing testing program is that the initial testing discovers many more children with hearing losses than the educational and medical facilities in the community can accommodate. As a result the physician, in particular, finds himself suddenly burdened with large numbers of hearing cases, many of which are not too serious. Irwin states quite positively, "Regardless of what type of testing program is planned, no more children should be tested than can be accommodated in the medical and educational follow-up."[11]

As one solution to this problem Newhart and Reger [12] have suggested a program whereby an otologist is present during the hearing tests and gives a brief otological examination to any child who shows any loss on the audiometric test. The purpose of this procedure would be to further screen out those pupils who really need medical attention.

A problem often arises in a school system where a child will probably receive only one hearing test during his school career. Traditional thought and opinion has held that in this kind of program the child should be tested as early in his school program as possible. The rationale behind this type of thinking has been that since the early school years are extremely important, any problems the child might have should be diagnosed and appropriate remedial procedures implemented as early as possible. A recent study by Wishik and Kramm[13] yielded results which raise a question about early hearing testing of children. In this study the authors retested a group of children who had been tested previously. It was found that 2.2 percent of the children in the third and fourth grades who had previously displayed

no hearing loss showed a loss of at least 20 decibels at two frequencies in either ear when retested. However, only .9 percent of the fifth and sixth grade children previously showing no loss were discovered to have a loss on the retest. These results seem to suggest that hearing testing of younger children is less accurate in discovering hearing losses than is testing of older children. More research is needed to objectively and scientifically determine the optimum age for hearing testing of public school children, especially when the children will be tested only once during their school careers. At present it appears that the best age to test is somewhere between the first and third grades if only one testing is to be accomplished.

How Should School Children Be Tested? Several audiometric methods have been and are being used to test the hearing of young children. Virtually all workers in the field of audiology today recommend the use of an electrical audiometer as opposed to noise makers, watch ticks, tuning forks, etc. There is, however, some debate as to the type of audiometry best suited to a public school testing program.

One of the oldest and most common audiometric tests used in public school hearing testing programs is the Western Electric 4-C Speech Phonograph Audiometer. Most of these audiometers present a group of from ten to forty children with a series of fading spoken numbers. Each child is to write as many numbers as he can hear. Although this "fading digit" test has the advantage of testing large groups of children quickly, recent opinion is that some of the weaknesses of this type of audiometry outstrip the time advantage. Carhart[14], Johnston[15], and Newhart and Reger[16], have undertaken research which indicates that the fading digit test has two primary weaknesses. First, it does not reveal high frequency hearing losses which are medically important, and secondly, these tests often fail to reveal a true hearing loss in persons who have essentially normal speech and language because these persons can capitalize on the fragmentary speech clues available. Another criticism leveled at the fading digit test is that it doesn't really measure speech reception, as is claimed by some, because digits are not representative of running speech.[17]

In place of the speech phonograph audiometric method, many schools have begun using pure tone audiometry in hearing testing programs. The standard procedure with this type of audiometry is a pure tone sweep-check screening test in which a single child is tested by sweeping through the frequency range from 120 to 4000 or 8000 cycles per second, with the hearing loss dial set at 15 or 20 decibels. Several well controlled studies, among them those of Gardner[18], and Newhart[19], have been accomplished which indicate that a pure tone sweep-check audiometric test is an efficient method for screening populations of school children.

Some controversy exists among audiologists as to the accuracy with which a pure tone audiometric test will discover hearing losses in young children. In studies by Myklebust[20], and Birch and Mathews[21], the clinicians found that pure tone audiometry was a reliable testing method with children above five years of age. Nielson[22], and Johnston[23], both found that pure tone audiometry could be used successfully with children as young as the first grade. The primary advantages of the pure tone audiometric technique are that it discovers high as well as low frequency losses, it doesn't give the child fragmentary speech or language clues to assist him in responding, and it doesn't require the child to write his responses. The one very important disadvantage is that it takes a relatively longer period of time to administer such a program since each child must be tested individually.

Several attempts have been made

to develop a group pure tone screening test which can combine the advantages of pure tone audiometry with a shorter testing time in that several children can be tested at once. One such technique is the Massachusetts Test developed by Johnston.[24] With this method a group of from two to forty children are presented spurts of tone at frequencies of 500, 4000 and 6000 cycles per second and intensities of 20, 25 and 30 decibels, respectively. Each child is to mark a "yes" or "no" on a test blank, depending on whether or not he heard the spurt of tone. Another group pure tone technique was developed by Reger and Newby[25], and is referred to as the pulse-tone test. With this method, the children are presented a given number of tone spurts at certain frequencies and intensities, in response to which each subject writes on the test blank the number of spurts or pulses heard. At least one attempt has been made to devise a group pure tone test which avoids the necessity of written responses by children. This is the Johnston Group Pure Tone Screening Test.[26] Ten children are seated at a table, keeping their eyes closed. When a child hears a tone he is to raise his hand. This method approximates that utilized in the individual sweep-check pure tone test, but has the advantage of testing several children simultaneously. Controlled studies by Webster[27], Johnston[28], Nielson[29], DiCarlo and Gardner[30], and Newby[31], have indicated that group pure tone audiometry is a valid and reliable method for screening groups of children or adults. One study by Newby revealed that among a group of children in grades three thru eight, 90 percent of the subjects administered individual tests, after being administered a group pure tone test, indicated a difference of less than 10 decibels on the two tests.[32]

Since group pure tone audiometric tests are not yet widely available commercially, and since more experimentation and standardization are necessary before these audiometers are to be satisfactory for public school use, it appears that the best method presently available for public school audiometry is the individual pure tone audiometer. With this device the children can be screened by an individual pure tone sweep-check test and any child suspected of having a hearing problem can then be administered a pure tone threshold test with the same machine. In larger school systems where time and trained personnel are relatively more important than money, it may prove worthwhile to invest in the more expensive and complicated equipment necessary for group pure tone testing.

REHABILITATION

The purpose of this section is to discuss and present some relevant research concerning the various factors which need to be considered in developing an educational program for each acoustically handicapped child.

Medical Factors. The first step to be taken following the hearing testing program is the referral of children with suspected hearing losses to the proper medical agency, preferably an otologist.[33] The rationale for such a procedure becomes apparent when one considers that many hearing losses, especially of the perceptive type, are progressive in nature - - - hence immediate treatment is often imperative. Another aspect to be considered is that hearing losses of the conductive type can sometimes be reversed. Osborn[34] undertook a study in which he selected a group of 248 children with hearing losses who had received no medical attention, and gave these children a thorough audiological evaluation. Part of the children were then given medical attention and part were given no such treatment. At the end of a one year period all of the children were again given audiometric tests. Of the group receiving medical attention, 85 percent showed improvement

in hearing; 65 percent reached normal hearing (no loss greater than 20 decibels). Of the group receiving no medical attention, 26 percent improved in hearing; 11 percent reached normal hearing. Further, none of the children who received medical attention showed greater losses at the end of the year, whereas 22 percent of the group receiving no medical attention showed greater losses.

Intelligence Factors. In even a cursory review of the literature involved, one quickly becomes aware of the controversy which exists concerning the intelligence of hearing handicapped children. For every statement that the hard of hearing are intellectually retarded, one can locate a converse statement supporting intellectual normalcy. Even the results of closely controlled research yields conflicting findings. Probably one of the most significant reasons for this inconsistency is the lack of adequate psychometric instruments for assessing intelligence of hearing handicapped individuals. Virtually all writers in the field agree that the common and popular instruments used for measuring intelligence are not adequate tools in working with hearing handicapped children.

Two relatively recent studies conducted by Birch and Birch[35], and Hiskey[36], yielded data indicating that when accurate and adequate tests are employed the intelligence of hearing impaired children is not significantly different from that found among "normal" children. Berlinsky reviewed the results of a great many studies and drew the general conclusion that "the results of the studies of the intelligence of the deaf seem to indicate a slightly lower general intelligence for the deaf as a group when compared with the hearing."[37] There seems to be little concrete evidence available to support the idea that the hearing handicapped as a group are markedly retarded in intellectual functioning. More importantly, no evidence can be mustered to indicate any reason for assuming, a priori, that a given hard of hearing child is mentally backward. In support of this contention is a group of studies which indicate that there is no evidence to show that the acoustically handicapped child who receives proper training suffers a reading disability.[38 39 40]

Perhaps the most important consideration which the research points up is that those persons responsible for developing a rehabilitation program for an acoustically handicapped child should be constantly aware of the need for determining the intellectual level upon which the child is functioning, rather than harboring any preconceived notions concerning the intelligence of the hard of hearing in general. On the other hand, it should not be assumed that all hearing impaired children are of normal, or above, intelligence. The rehabilitation procedures involving auditory training, speechreading, and amplification are all based on the assumption that the subject have at least close to normal intelligence. An accurate estimate of the child's intellectual level is an important aspect in the individual hearing program designed for that particular child.

Psychological Factors. As with intelligence, much disagreement is found among writers, clinicians and teachers concerning the behavior and adjustment of the hearing handicapped child. The general concensus of opinion among students of hearing seems to be that some psychological problems are frequently encountered. Apparently one factor which plays an important role in a hearing handicapped child's adjustment is the age of the child at the time of the onset of hearing loss.[41] A child who has never heard in a normal fashion is less likely to develop abnormal behavioral patterns than a person who has experienced life as a normally hearing individual and then lost his hearing.

Fieller and Stone,[42] using the Rorschach, found no significant dif-

ferences between a group of mild and moderate hard of hearing children and a group of normally hearing children. Berlinsky,[43] in a comprehensive review of the literature, found that deaf persons had reached about the same over-all adjustment as hearing persons, with the deaf being slightly more introverted and shy. In earlier studies Springer,[44] and Myklebust[45] concluded that as a group hard of hearing children are somewhat less emotionally stable and less mature than normal children.

Many classroom teachers and administrators object to enrolling acoustically handicapped children in so-called "regular classrooms." One of the primary objections raised is that these children often present behavioral problems with which the classroom teacher is unable to cope. Madden[46] matched 46 hard of hearing children with 46 normals, and placed these children in a public school environment. He later asked teachers to rate these children with regard to attentiveness, obedience, leadership, and aggressiveness versus shyness. According to the teachers' ratings there were no differences between the two groups with respect to attentiveness and obedience; significantly fewer hard of hearing children were rated as leaders; and significantly more hard of hearing children were rated as shy. There is, however, some evidence available to suggest that hearing handicapped children are somewhat less socially mature than normally hearing children, especially those children in residential schools for the deaf.[47] [48] [49]

Perhaps the most important thing for those persons who are attempting to coordinate the proper program for acoustically handicapped children to remember is that these children frequently have social and emotional problems. However, every hearing handicapped child, like every other child, is an individual and his particular problems will be unique and should be evaluated accordingly.

Physical Factors. As a group, acoustically handicapped children are no different from normal children with respect to general bodily coordination and equilibrium.[50] It is true, however, that hearing loss is frequently coupled with other handicapping conditions, such as cleft palate, cerebral palsy, mental deficiency, etc. In these cases of multiple handicaps the problem of planning a rehabilitation program is difficult, at best, but the only justifiable procedure seems to be one which considers each handicap and its relation to the entire program. It is with these cases where the modern concept of the "team approach" seems to be almost indispensable.

Speech Factors. One of the most significant factors which must be dealt with in a rehabilitation program for the acoustically handicapped child is speech.[51] In assessing the speech capabilities of a hearing handicapped child, several factors must be considered. The age of onset of hearing loss will go a long way in determining how good the child's speech production will be. A child who has never heard speech adequately will probably not be able to produce much meaningful speech, whereas a child who loses his hearing after speech has been learned will probably have some intelligible speech. The child who is in this latter category, however, is very much in need of speech therapy in order to conserve what speech he does have.

Some research has been undertaken to determine the relationship between the amount of hearing loss and the speech performance of hearing impaired children. In a study conducted in the New York Public Schools, 441 acoustically handicapped children were given hearing tests and speech tests. It was found that children with a hearing loss of less than 40 decibels were not markedly different from normally hearing children in speech adequacy, and children with less than 20 decibels of loss were no different from normals in speech.[52]

In planning a rehabilitation pro-

gram for any acoustically handicapped child, a thorough analysis should be made of the child's present speech production, and attention should be given to the possibilities for obtaining qualified personnel to administer speech therapy.

Amplification Factors. Any rehabilitation program for an acoustically handicapped child should include a thorough evaluation of the possibilities of amplification, and those persons charged with the responsibility of developing this program should seek out and utilize the services of personnel professionally trained and qualified in the selection and fitting of hearing aids.

Many studies have yielded results indicating that children with hearing losses of 20 decibels or more can benefit from amplification.[53 54 55 56 57 58 59] After a comprehensive review of the literature, Myklebust concludes that "a loss of more than 40 decibels on both ears indicates the need for a hearing aid."[60]

All should be aware, however, that the fitting of a hearing aid is not the panacea for hearing loss. A few of the problems involved are: the social trauma to the child, the adjustment of teachers to the situation, the acceptance of the child by the peer group, and the fear and anxiety the child experiences as a result of hearing sounds not previously appreciated. When a child is fitted with an individual aid an auditory training program should be implemented to assist him in learning how to effectively utilize the aid. A study undertaken by the National Research Council, in which some children were fitted with individual aids and others not, yielded findings which support the contention that a hearing aid does not necessarily insure a solution to the problems of hearing loss.[61]

There seems to be little doubt that when a hearing impaired child is properly fitted with and trained to use a hearing aid he will receive some benefit. However, one must agree with DiCarlo[62] that indiscriminate use of hearing aids will not provide satisfactory results, and before a child is issued a hearing aid the school must be prepared to undertake an extensive auditory training program.

Auditory Training Factors. Almost universal agreement exists among students of hearing that auditory training is an essential aspect of the rehabilitation of acoustically handicapped children. The child who has never heard sound in a normal fashion must be taught to discriminate between gross sounds, and must also be taught to make the best of his ability to recognize the very fine and intricate differences between speech sounds. Even the child who has learned to speak adequately before suffering a hearing loss will often need practice in adjusting to the sound he hears via amplification. Even though it is not possible to predict from the audiogram how much a child will profit from auditory training, all acoustically handicapped children seem to derive some benefit from it, and should have the opportunity to continue training throughout their school lives.[63] In recent years electrical group auditory training units and desk hearing aids have been developed which are often very useful in teaching children how to use amplification, or in preparing a child for amplification.

An auditory training program should consist of three phases: the systematic exposure of children to all manner of pleasant and natural auditory stimuli, the learning to attribute meaningful values to auditory stimuli through synthesis and analysis, and the learning sound as communication.[64] The specific objectives of auditory training are: to develop a tolerance for sound, to develop an appreciation for sound, to recognize the presence or absence of sound, to make gross sound discriminations, and to make fine sound discriminations.[65]

Speechreading Factors. Speechreading (herein synonymous with lip-

reading) has become one of the standard avenues of communication used by hearing handicapped children and adults. Newby sums up the opinion of most writers in hearing rehabilitation when he says, "Regardless of the extent of hearing loss, or whether or not the patient can profit from a hearing aid, instruction in speechreading will be beneficial."[66] A common error of thinking concerning speechreading is that after a person has developed some skill in this area, he will then be able to understand speech as well as a hearing person. Since many of the English sounds are produced with the articulators completely or partially invisible it is impossible for any hearing impaired individual, no matter how skillful he may be, to understand all that is said to him. There are, however, several ways in which the classroom teacher can and should help the child who is learning speechreading. These include simple but important things like keeping one's face toward the child, not overarticulating, keeping out of positions where light glare or shadows fall on the face, not requiring the child to look at something else and understand the teacher at the same time, seating the child where he has the best view, etc.

Speechreading is a complicated art-science which should be taught under the direction of a qualified teacher. Various methodologies have been developed over the years - - - such as the Mueller-Walle Method[67] the Jena Method[68], the Nitchie Method[69], and the Kinzie Method[70], to mention a few. It is not the purpose of this paper to discuss the details of teaching speechreading. Rather the point to be made here is that the place and importance of speechreading should be considered in the development of a rehabilitation program for any acoustically handicapped child.

Placement Factors. All of the factors discussed above must be fully considered and evaluated before the all-important question can be answered - - - where is a given hearing handicapped child to be educated? At the present time there is a controversy among educators and professional workers in the area of hearing as to whether children with hearing impairments should be educated in the regular public schools, public special day schools, or residential schools for the deaf. One of the criteria used today for determining school placement is the degree of hearing loss. One program representative of this type is outlined below:

1. A loss of not more than 20 decibels is not significant and the child should be educated in the public schools.
2. A loss of 20 to 40 decibels is significant. The child should be educated in the public school, with special help in amplification, speechreading, and speech therapy.
3. A loss of 40 to 60 decibels is handicapping. The public school is the educational goal provided sufficient help can be obtained in amplification, auditory training, speechreading, and speech therapy.
4. A loss of 60 to 75 decibels is handicapping. The public school is the educational goal, although this will often be impossible without extensive outside help.
5. A loss of 75 to 100 decibels makes education in a school for the deaf the most defensible plan.[71]

The program presented above is typical of those used in many school systems today. Although this type of program might offer a rough guide to follow, it is difficult to justify a hearing rehabilitation program on the basis of the extent of loss alone. Perhaps a somewhat more adequate program is that employed in the Seattle Public Schools. Miller describes this program as follows:

> In Seattle we use as a criterion for placement, not so much the degree of hearing loss, as the ability of the child to use speech and language. If he has, or ever has had, enough hearing with or without the use of a hearing aid to develop reasonably good speech and language, we try to educate him

> as a hard of hearing child. This means that we have in our regular classrooms with normally hearing children some totally deaf children who were deafened after their speech skills were well established; similarly placed are others with congenital losses up to 50 decibels in the better ear. We find that the audiogram tells only part of the story. Of utmost importance are the emotional attitudes of the child and parents, the early education, the intelligence, and the vague something called the individual factor.[72]

Some authorities feel that even the Seattle program does not go far enough in its concern for the individual child. DiCarlo states:

> Classifications which are constructed on audiometric findings, etiology, advent of hearing loss, personality, IQ, and other factors ultimately violate mental hygiene principles. Therefore, an educational program that would serve the hearing handicapped child must be designed to respect the uniqueness of his individuality and to endow him with a social status.[73]

There exists a dearth of systematic, controlled experimentation relative to educational placement of the hearing handicapped child. Several articles are in print which give excellent summaries of the advantages and disadvantages which have been advanced for placing a hearing handicapped child in any particular educational institution.[74] [75] However, the student of hearing will look long and in vain for any type of scientific research on this subject. Until such time as the results of more experimentation are available, perhaps the only course to follow is that stated by Frampton and Gall:

> When viewed from a common sense standpoint there is very little of real controversial issue in the question of whether or not an exceptional individual shall attend a residential school, a special class, or a special school. The determining factors are the classification of the case, the current needs of the child, and the facilities available.[76]

Other Factors. When considering the various factors involved in developing a rehabilitation program for the acoustically handicapped child, those persons involved should not overlook the many aspects of the public school program which are more or less taken for granted. The acoustically handicapped child should be encouraged to participate in extracurricular activities, music activities, athletic activities, social activities, counseling and vocational guidance. All of these activities are likely to contribute to the child's later vocational and social success, about which Williams states:

> - - - a good attitude is the most fundamental characteristic the (deaf) individual must have for vocational success - - - further, the degree of success is limited directly by the client's application of measurement, comprehension of measurement, power of adaptability, his skill, and his knowledge of actual working conditions.[77]

It seems reasonable to assume that it is in the area of "attitudes" as mentioned by Williams that the public school programs of music, athletics, social activities, guidance and counseling, etc., might make a signficant contribution to the rehabilitation of the acoustically handicapped child.

Perhaps the two most important things which those individuals charged with developing a rehabilitation program for acoustically handicapped children must possess are the ability to seek out and utilize all of the resources available in order to decide what the best program will be for a given child, and the ability to evaluate where the child can best receive the educational program designed to meet his needs. The task is difficult to be sure, but it must be accomplished if every child is to receive an education which allows him to develop to the fullest of his potential.

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The Large Musical In The Small Arena

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Some of the aesthetic and practical considerations in producing musical comedy in the intimate arena theatre.

For the past four seasons Stadium Theatre, located at Gate 10 under the tiers of seats of the Ohio State University Stadium, has concluded its summer bills with two-week runs of musical comedies. The ratio between the production team (performers, orchestra, crews) and the audience has been one to four. With three rows removed from one of the four audience sections to make room for an eighteen-piece orchestra, total seating has been reduced to 460 while the number of performers and crews has averaged well over a hundred. This would indeed be a ruinous ratio for the commercial producer; however, for our purpose — a popular summer theatre depending upon University-Community cooperation — it has proved both pleasant and profitable. Our aim has been to give full-scale productions so far as cast and orchestra size is concerned without giving up the intimacy and audience participation that is characteristic of the small arena theatre.

The modern musical in America is based upon effective integration of dialogue, music and dance. All elements ideally should be fused with a resulting dramatic unity. The director of the arena musical discovers that there is a definite unifying factor in the placement of the audience so that it surrounds the action. There is also a pleasant democratic informality in a theatre where all seats are about equally good and where no seats are so far from the stage that they provide only partial visual and auditory enjoyment.

The audience for a musical is oriented from entering the theatre toward fun and having a good time. The intimate arena enhances the factor of friendly shared enjoyment and helps to generate a contagious communication between audience and performer. In brightly lighted scenes, the play-goer can, if he likes, see not only the stage but also three-fourths of the total audience. Arena audiences tend to share their pleasure in the show with each other, sometimes vocally, more often visually with nods, nudges and smiles. On a few memorable occasions they have even joined in the singing or participated by rhythmic clapping.

In addition to our closing musicals, Stadium Theatre for the past two summers has opened with somewhat smaller musicals, *The Boy Friend* and *Pal Joey* which had just completed runs at the Players Club of Columbus on a proscenium stage. Both shows made the change in production style quite successfully. In the case of *The Boy Friend* some of the desirable artificiality of this spoof of the 20's was lost without the proscenium frame and the rigid frontality of the performers; however, there was a compensating factor in the infectiousness of the actor-audience relationship and the closer placement of the orchestra (the Bearcats) and the actors. *Pal Joey* made

a distinct improvement in pace due to eliminating waits for scene-changes and in depending upon audience imagination for many of the backgrounds. The enclosed arena seemed natural and logical for playing a show which occurs mainly in night clubs.

The arena director will do well not to vary from the established pattern by which musicals are presented with no waits for scene changes. The traditional alternation between upstage and downstage areas by raising and lowering curtains and drapes is, of course, impossible. Generally we have found that an acceptable, perhaps even desirable, substitute is to move necessary properties and set-pieces in and out on cue without much regard to the visibility of the process. The resulting fluidity is far preferable to the alternate scheme of asking the audience to sit in darkness while the orchestra plays a music bridge and sundry noises of confusion and collision gives audible witness to the difficulties the crew and cast are having in accomplishing a change of locale. Of course, the lighting can be planned to focus on the action or singing (often by the use of one or two spotlights) while changes are made. Split-second timing of transition scenes requires careful rehearsal as we have often planned that props or set-pieces are barely placed in an area when the actors arrive from another area to use them.

The placement of the orchestra has been one of our most difficult problems. For *Of Thee I Sing* we devised an elaborate super-structure over one of the audience entrances, and the orchestra played from a platform eight feet above the stage level. The only advantage of this construction, was that we lost no audience seating; a major disadvantage was that performer and conductor were spatially separated in such a way that proper integration of singing and orchestra became impossible. Thus, for our next musical, *Anything Goes*, the orchestra was moved down into a space adjacent to the stage area and made much more organic to the show. Additional techniques were costuming of the orchestra members, giving a few lines to the conductor, and allowing some of the instrumentalists to take part in a parade exit following Reno Sweeney and her party up the gangplank of the steamship. This same practice was followed in *The Boy Friend*, the Bearcats costumed in blazers of the 20's and interaction between singers and instrumentalists encouraged. On the other hand the orchestra was somewhat barricaded behind a split rail enclosure in *Paint Your Wagon* and wore conventional evening dress rather than Western costumes. In this show our aim was generally representational, and the orchestra served as a necessary convention rather than an overt part of the play's action.

One of the trickiest problems facing the arena director is the handling of choruses. Once or twice it may prove effective to place them in a circle singing full force directly toward the audience (the arena equivalent of a typical Broadway finale). However, the closeness of the audience prohibits much repetition of this device. No one wants to watch the same small chorus group singing on and on. The expedient of moving the circle is worth a trial, but again, it's good only for a few bars since the first rows of the audience soon get dizzy from the circling chorus and experience an undesirable kinesthetic response rather than a desirable aesthetic one.

The principle of fluidity applies to chorus placement as well as to scene-changing. If there is logical reason for movement the problem becomes simple. The opening and finales of *Paint Your Wagon* are ideal for arena production in that they portray the westward march of the gold-miners. The Stadium production utilized a never-ending line. The miners trudged across the diagonal of the arena and up a ramp to the exit then rapidly dashed around

the outside of the theatre and reentered from the same aisle. It was a rousing effect but one which required the utmost in coordination between conductor, orchestra and singers. These scenes seemed to gain a cumulative power greater than that possible in traditional staging. Possibly it was because the audience experienced the gold rush with a sense of immediacy and intimacy rather than viewing it from a distance. The robustness of the material presented was enhanced by the method of staging in the entire production which was hailed by our local critics as our best-realized musical.

Scenes in which the chorus must remain on stage as viewers and listeners present a special problem. The artificial placement often seen in proscenium productions—the principals downstage center facing front but supposedly communicating with the chorus which has retreated upstage — is impossible in the arena. The rather obvious solution of seating the chorus and allowing principals to remain standing is good except that providing space for a chorus of thirty or more is a strain on the designer's ingenuity. In both *Of Thee I Sing* and *Paint Your Wagon* we employed permanent low units on three sides of the arena. In the former they were gayly painted two-step units quite close to the first rows. By sitting on them facing the arena the chorus seemed to continue the tiers of audiences seating; for the Madison Square Garden scene this illusion was furthered by passing back pennants to the audience and suggesting that the entire audience was in the Garden participating in the rally. For finales the chorus stood in tableau on the step units facing the audience. The first technique, it should be noted, brought the entire theatre into a unified whole while the second divided it into distinctly separate parts. The male chorus of miners in *Paint Your Wagon* frequently sat on low bench-like units or on the floor but always facing the center, since the aim was to make the show self-contained rather than projecting it directly to the audience.

In comparison with proscenium production the designer finds his task tending toward simplification and suggestion in scenery and props and toward elaboration and complexity in lighting. With the audience seated in steeply elevated sections the arena floor becomes an important visual element. Our designers have generally painted the floor covering to suggest an over-all quality of each show (stippled with red, white, and blue for *Of Thee I Sing*, painted an earthy brown for *Paint Your Wagon*, and patterned in a brick design for *A Tree Grows in Brooklyn*.) Scenery as such has been utilized in skeletal three-dimensional units rolled in from the aisles. Such units must not block action and must look finished from all sides. They suggested the store fronts and cabins of *Paint Your Wagon* quite effectively. An ingenious combination of properties in *Of Thee I Sing* permitted a large desk to become a run-way for a solo number by simply placing step units at the ends. Later the same desk was moved to the aisle to serve as part of the Capitol steps. A permanent ramp at one exit served in *Paint Your Wagon* as an effective exit for the marching miners and by adding an upright stage-coach door unit as an equally effective entrance for the fandangos.

Lighting for Stadium productions has been, perhaps, our most successful technical accomplishment. The "egg-crate" grid above the stage is an excellent device for the mounting and masking of lighting instruments. It also provides space (albeit not too comfortable) for four operators of follow-spots for solo numbers. This may seem an extravagant use of personnel, but these assignments are coveted jobs—perhaps because they command an unimpeded view of both the stage and the audience. They are not seen by playgoers (except in a few careless mo-

ments when someone has allowed an errant foot to dangle through one of the openings) but they are really a part of the show in a way that a light man in a booth back of the audience or at a switchboard backstage can never be. They have frequently joined the chorus in big numbers (on a volunteer basis) and from their birds-eye view of proceedings have reported traffic difficulties in the blocking of big-scenes to the director. For the finale of *Of Thee I Sing* the light crew devised on their own a shower of ribbon confetti and balloons to celebrate the ceremonial entry of Mary and her new-born twins. It was a fine flourish effect—so good in fact that it was repeated (with increased volume and varying patterns) for the fancy-dress balls which concluded *Anything Goes* and *The Boy Friend*. By the end of the third show showers of balloons coming down for the finale had, we felt, been fully exploited, but there was no denying that audiences had enjoyed them.

In our 1959 production of *A Tree Grows in Brooklyn* we discovered that there was almost a regular balance between interior scenes in a kitchen or living room and exterior scenes of Brooklyn streets. To watch the same kitchen table and stove and the same piano being brought in separately and removed over and over is somewhat too repetitious even under the guise of arena informality. Therefore, platforms were devised which rolled in from the aisles with props and actors in place. In a modest way it was an adaptation of the visible scene-change technique so effectively used in *My Fair Lady*. The resulting "sets" were extremely simplified and had to conform to the rolling units which met each other to form a V-shaped playing area. Changes could be made instantaneously and in two cases "flourish" finales were achieved by having the platforms withdrawn with actors in place and waving farewells. A few complaints were voiced by our own staff to the effect that we were using proscenium techniques for scene shifts. There might be some justification to this viewpoint if the arena had developed a complete style of its own. Obviously we are still experimenting to determine those techniques which serve most effectively. The decision to use rolling units for this show was made in order that there should be a minumum of fuss with scenery and properties. If each unit had been handled singly there would have been a real problem with regard to time and a complex integration of personnel and units would have become obligatory. We adopted a scheme which was efficient but not complicated under the conviction that too much repetitive detail in scene-changing might lead to the audience being entertained by the shifting rather than the play.

The stage manager's job in any production is one demanding precise organization and authoritative control. In the arena musical several somewhat maddening complexities are added. Frequently the company is divided into four parts for mass entrances, and he is forced to lengthy sprints around the circumference of the entire theatre if he wants to make a personal check as to readiness. The task of integrating the light crew (at a considerable distance from the arena) the orchestra and conductor, and the house manager is formidable. To make things still more difficult for the busy stage manager we have experimented with voices coming from remote sections of the Stadium to create special effects in *Paint Your Wagon* and *A Tree Grows in Brooklyn*. The aim to achieve living "stereophonic sound" was well-realized, but the stage manager now found his forces deployed not only over a large floor area but also on ramps and stairs as much as sixty feet above the stage! Delegation of responsibility becomes imperative in such circumstances; and both stage manager and conductor must lean to control

choruses in a framework of spatial magnitude.

It is to be expected that the choreographer's function is changed radically since pictorial composition of the proscenium variety is obviously impossible. Actually only those playgoers seated in the upper rows can appreciate the total pattern of a dance. The first two rows see individuals rather than an ensemble; obviously this means that each dancer must be aware of his importance in conveying the meaning and illusion of the dance to one section of the audience. Of course, the arena makes a greater demand for concentration from all performers than does the proscenium. It's a fairly safe generalization to say that dancing needs to be reduced and simplified in arena production. The lessening of aesthetic distance means also a lessening effectiveness of ballet sequences. The high-spirited Charlestons of *The Boy Friend* and the tap routines in *Pal Joey* proved just as effective in the arena as when conventionally staged. The Hallowe'en Ballet in *A Tree Grows in Brooklyn* and the dances for mood effect in *Paint Your Wagon* failed to register with our audiences. As yet we have not found a satisfactory equivalent for the proscenium arch in presenting dances aimed toward mood or narrative values. Dancing which was just exuberant dancing has been generally successful.

It may seem that many dodges, subterfuges, and substitutions are employed in adapting the musical for the arena. Certainly there are some necessary compromises in the basic techniques of getting a show on which add nothing to over-all artistic value. However, at Stadium Theatre we have found that the added animation and intimacy of arena staging have more than compensated for a few physical shortcomings. Critics and audiences have found the large musical in the small arena satisfying and interesting aesthetically. We consider it fortunate that the economy and ease of the method have made possible the production of several ambitious productions which we probably could not have attempted in our summer program if the elaborate and ponderous mounting customary on the proscenium stage had been required.

IT'S MORE FUN TO KNOW

Franklin H. Knower
The Ohio State University

1. Does role playing help a person to understand others?

YES!

Lawshe, Bolda and Brune report in a study published in the *Journal of Applied Psychology*, 1959, 43, 292. "Experiences with . . . role playing are effective in producing sensitivity and employee oriented changes . . ."

2. Are men more stubborn than women?

YES!

In the book on "Personality and Persuasibility" Janis, Hovlund, *et al*, page 66, say "Our present results suggest that sex is a significant factor in persuasibility."

3. Do people always know when they have changed their minds?

NO!

In a detailed study of attitude changes as a result of hearing a speech reported in the *Journal of Applied Psychology*, 1936, 20, 122 by Knower, the data indicates that 34 per cent of those who made significant changes along an attitude continuim, reported that they had not changed their attitudes or indeed had been more convinced of their original belief.

4. Are people good judges of their ability to listen?

NO!

Brown says in *Speech Monographs*, 1959, 26, 291. ". . . one's image of himself as a listener is not an accurate reflection of his listening ability."

BOOKS: Some Suggested Readings on the History of Ancient Rhetorical Style

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Editor's Note: This review article is the fifth of a series to appear in this Journal. The author changes with each issue. Each article reveals selected books and monographs as they relate to a specified area. Interested contributors should contact the Editor.

The complaint that historians of rhetorical theory and public address neglect the study of style is often heard at speech conventions and is sometimes seen in print.[1] Those of us who stand guilty of such neglect but who wish to give the subject more attention in the future will find numerous stylistic studies by classical scholars invaluable, both because classical stylistic theory has influenced modern doctrines and because many studies are excellent models of stylistic analysis.

Unfortunately, no comprehensive synthesis of classical rhetorical style has been made; nor can such a synthesis be attempted here. The purpose of this paper is the more modest one of calling attention to certain significant articles, monographs, and portions of books which have been written in English by classicists and which enhance our knowledge of ancient stylistic theory and practice.

Although scholars agree that technical rhetorical handbooks ignored the theory of style until Gorgias' pupils began writing on the subject about the middle of the fourth century, B.C., they disagree concerning the origins of the practice of artistic prose. Earlier scholars tended to credit (or discredit) Gorgias with having invented such stylistic devices as antithesis and figures embodying parallelisms and musical effects.[2] But if such a view is accepted, logical consistency demands that we also believe that the speeches in the early portions of Thucydides' history are not only non-verbatim reports (which Thucydides acknowledges), but also fail to reflect the oratorical style of the Periclean Age; for many orations in the early portions of Thucydides, such as Pericles' Funeral Oration, although delivered prior to Gorgias' arrival in Athens in 427 B.C., show evidences of "Gorgian" style. Thus the question arises: did Thucydides, when he wrote the speeches which had been delivered prior to 427 B.C., compose them in the style of a later period or is the view that artificial devices originated with Gorgias mistaken?

One of the earliest scholars to address himself to this question was Lamb, who in a chapter on "Narrative Prose" presents evidence that formal stylistic devices were known as early as the sixth century B.C. among the Ionian prose writers.[3] In "The Rhetorical Invasion" (pp. 117-89), he cites examples of artificial devices from extent fragments of various sophists of the Periclean Age. However, Lamb does not consider the devices fully developed; he writes of the "shy attempts" and "experiments" with style and specifically credits Gorgias with being the first orator in Athens to use antithesis and epigrammatic point.[4]

Finley, going further than Lamb, argues that the rhetorical devices in Thucydides' speeches are representative of the Periclean Age.[5] He bases his thesis, first, on probability; that Gorgias could effect a revolution in Greek prose style within a few years is improbable. Second, he shows that only one ancient authority, Diodorus, states with certainty that Gorgias was an innovator; the closer the authorities lived to Gorgias' time, the less they say about his so-called innovations. Third, he presents evidence that playwrights refer to rhetorical figures prior to, and very shortly after, the date of Gorgias' arrival in 427 B.C. Finally, he shows that the fragments of Antiphon, whose career was well advanced by 427 B.C., contain antithesis and similar devices.

Finley conjectures that pre-Gorgian orators used antithesis for clarity and to show logical contrasts. Thus Gorgias neither discovered nor popularized antithesis; he "merely pressed it, so to speak, to its illogical conclusion, seeking in every detail and by every means a symmetry and balance of expression which his predecessors had used with greater moderation. . . ."[6]

Finley's thesis may not be acceptable to all scholars, but dissenters will have difficulty matching his thoroughness and interpretative skill. His point of view seems acceptable to Denniston, whose opening chapter, "The Development of Greek Prose," in his *Greek Prose Style* is a brief, but very informative and clearly written, account of stylistic practice to the time of the Macedonian conquest.[7]

The remaining chapters in Denniston's book define and illustrate various rhetorical devices and show the extent to which they were used. Good supplementary readings may be found in Lamb's book. His chapter on "Personification" (pp. 207-39) is excellent because Lamb not only cites examples of personification, but also relates the device to the Greek way of thinking, showing how the Greeks personified almost every conceivable abstraction — even building monuments to personify laughter and the "nick of time." Lamb's chapter on "Intonation" (pp. 240-81) is an excellent account of prose rhythm.

Jebb's chapters devoted to stylistic analyses of Antiphon (I, 18-43), Andocides (I, 87-106), Isocrates (II, 51-75), Lysias (I, 155-93), and Isaeus (II, 274-311), which are most profitably read in the order mentioned, provide an excellent account of the development of Greek prose style from the "austere" style of Antiphon to the mature style of Isaeus. Jebb's work has been corrected on several points by later scholars. His interpretation of Antiphon's "austere" style as characteristic of Pericles and his age is, of course, questionable in view of the work of Lamb, Finley, and Denniston. His assertion that Isocrates' style was designed for the reader, not the listener, has been convincingly refuted by Hudson-Williams.[8]

Nevertheless, Jebb's work is the most comprehensive on the subject and, more importantly, is a standard by which to judge stylistic analyses. He shows how two stylistic traditions developed, that of the early forensic orators who utilized a plain style and that of Isocrates who used a highly artificial one. These two traditions were blended in Lysias' plain style and led to the more eclectic, or "mixed," styles of Isaeus and Demosthenes.

Turning from oratorical practice to theory, we should note that post-Gorgian stylistic doctrine was divided into two main traditions, the Aristotelian and the Isocratean. Both schools are described by Atkins in his chapter on "The Development of Rhetorical Theory: Isocrates, Aristotle, and Theophrastus."[9] Atkins summarizes the three theorists' rhetorical doctrines as a whole, but his primary concern with literary criticism inevitably leads him to emphasize their ideas concerning style.

Although concerned with only one aspect of Aristotle's stylistic theory, Kennedy's essay on Aristotle's defini-

tion of the "period" is "must" reading; for it explains clearly and concisely that the generally held opinion that Aristotle meant by "period" what later rhetoricians meant (a long and highly organized sentence constructed by subordination of clauses), is invalid.[10] Kennedy shows that, to Aristotle, "period" denoted simply a statement composed of two or more parts, with the parts having some logical connection such as an antithesis.

The question of whether Aristotle's pupil, Theophrastus, originated the famous three-fold classification of styles into the plain, middle, and grand has been answered negatively by most scholars since Hendrickson's work on the subject over fifty years ago. In the first of two essays, Hendrickson relates Aristotle's theory of style to his philosophical doctrine of the Mean and argues that Theophrastus merely elaborated on Aristotle's idea.[11] In a second paper, Hendrickson conjectures that the three-fold classification of styles first appeared in the *Rhetorica ad Herrenium*.[12]

Recently, however, a few scholars have abandoned Hendrickson's interpretation, though without calling attention to their dissent; and Kennedy has re-opened the issue quite explicitly.[13] Kennedy argues that a theory of stylistic characters, or something like it, is necessary to a developed stylistic theory. He interprets various passages in Plato, Antisthenes, Isocrates, and Aristotle as anticipating the classification. Finally, he shows that book III of Cicero's *De Oratore*, generally believed to have been heavily influenced by Theophrastus' lost work *On Style*, contains references to a stylistic classification. Since Aristotle made his stylistic differences correspond to the three types of oratory and, on the testimony of Quintilian, was followed by Theophrastus, Kennedy concludes that Theophrastus distinguished a diction appropriate to deliberative oratory and perhaps also a diction appropriate to other types of oratory.

Turning to rhetorical style at Rome, we should first consider Nettleship's "A Short Account of the Development of Classical Style in Latin Prose."[14] Although brief, the essay is a good account of stylistic developments from the time of Cato to the age of Tacitus. In view of the limited amount of scholarship on pre-Ciceronian oratory, Nettleship's essay is especially valuable for study of this period. Nettleship describes Cato's style as clear and forcible but lacking in beauty, harmony, and rhythm. After analyzing the styles of representative orators of succeeding generations, those of the Gracchi and of Crassus, he concludes that a general improvement in style took place even prior to Cicero.

Improvements in Roman oratorical style were due in part to Greek influence. Especially important were the Stoic doctrines of style, which are summarized well in a number of studies. Essays by Smiley[15] and Hendrickson[16] are exceptionally good in relating Stoic stylistic theory to Stoic philosophy. Both studies show how the Stoic belief that speech, like everything else, must conform to nature led the Stoics to engage in grammatical studies designed to find the original (and hence "natural") meanings of words; this concern with nature, coupled with the belief that speech is vocalized thinking, led the Stoics to look askance at emotional oratory. Their virtues were purity, clarity, conciseness, and appropriateness (not to the speaker, audience, and occasion, as demanded by Cicero and others, but to the subject).

The fact that some Stoics added embellishment as a fifth virtue while simultaneously calling for a plain style has caused some interpreters considerable difficulty. Smiley's discussion of this paradox seems most plausible and clear; he thinks that the discovery of certain figures in Homer (who represented "natural" speech) and the figurative by-products of Stoic dialectic caused the Stoics to permit moderate embellishment if —

but only if — the figures conformed to nature.

Fiske[17] and D'Alton[18] also give good summaries of Stoic precepts, but their studies are more valuable for their brief commentaries on the speaking styles of the orators of the Stoic-dominated Scipionic Circle. Both authors show how these orators used a plain style, but at the same time worked for urbanity and wit.

A variety of Greek influences operated on Cicero, master of the copious style, the harmonius period, and rhetorical figures. Students of Cicero's style have been so active that a review of their work in so short an article as this is impossible. An excellent survey may be found in Bonner's review of scholarship on "Roman Oratory."[19] This writer, however, cannot forbear mentioning Showerman's account of Ciceronian style because of its unique approach.[20] Showerman operates on the premise that "the vices and virtues of Ciceronianism are often identical, and that mere prejudice, or slight variation of temperament in the critic, may serve to render the virtue into a vice, or to make of the vice a virtue."[21] Thus Showerman devotes much space to an analysis of the critics of Cicero, maintaining that modern critics have tended to disparage Cicero's style largely because "our times attribute less importance than the ancients to the spoken word, and even to the written word. . . . The very names of rhetoric, oratory, elocution, and declamation are in bad repute. Our college courses are now in 'English' and 'public speaking' instead of rhetoric and elocution. . . ."[22] That Showerman, writing in 1913, deplores the tendency of his time is apparent from the tone of his essay — and perhaps his comments have validity even in 1960.

Studies concerned with Cicero's quarrel with the Atticists, of course, need special mention. Scholars are not in complete agreement as to what precipitated the controversy. Hendrickson, whose work on the subject has been the basis for most subsequent writing, interprets a number of passages in Cicero's *De Oratore* as thinly-veiled attacks on Atticism. These attacks, he maintains, prompted Julius Caesar, an Atticist, to reply with his lost *De Analogia*, which in turn highlighted the differences between Cicero and the Atticists and prompted Cicero to write two polemics, the *Brutus* and *Orator*.[23]

D'Alton's position is somewhat different. He accepts the view (though somewhat half-heartedly) that the *De Oratore* generated the quarrel, but he stresses that whatever polemic is contained in *De Oratore* is indirect.[24] Furthermore, he denies that *De Analogia* was a reply to Cicero, largely on the grounds that Caesar would not have dedicated the work to Cicero if it were an attack upon him.[25]

Regardless of how the quarrel started, writers are generally agreed that Cicero continued it in *Brutus* and *Orator*. Accounts of the feud may be found in a series of articles by Hendrickson[26] and D'Alton's chapter on "Cicero and the Atticists."[27]

Despite the unquestioned merit of the studies by Hendrickson and D'Alton, some questions about Atticism remain unanswered. In the first place, the origins of the movement are not clear. Hendrickson suggests Stoicism as the source,[28] and he has generally been followed by other scholars; but little research has been done on this subject, and Hendrickson's interpretation, as many scholars agree, is not beyond dispute. Nor are the questions of how well organized the Atticist movement was and who adhered to it answered by existing literature.

A recent article by Douglas, however, is provocative in that he argues that the term "Atticist" should be limited to the coterie centering on Calvus and not, as is common, used broadly.[29] Inasmuch as the movement was restricted in scope, Douglas sees no justification in tracing its source to Stoicism; for Atticism, he

says, was not a main line of development, but merely a sidetrack. The worthwhile elements in Stoic doctrine, he maintains, were absorbed in the main stream of rhetorical theory which runs from the *Rhetorica ad Herrenium* through Cicero to Quintilian. This writer doubts whether the fact that Stoicism fed the main stream of rhetorical development precludes it from also having fed a minor stream. Nonetheless, Douglas' argument has merit and should stimulate further study.

After Cicero's death, the opponents of his copious style won the day; and both the oratory and writing of the early Empire were characterized by a style which was concise, pointed and epigrammatic — the kind of style associated with Seneca. At its best, such a style was communicative and in keeping with Stoic philosophy; at its worst, it was so brief as to be obscure and so epigrammatic and "witty" as to make style more important than content.

Unfortunately, much of the oratory of the Empire was characterized by style at its worst. Although many writers have speculated about the causes of the decline of oratory under the Empire, relatively little has been written specifically about the causes of stylistic decline. Some provocative comments, however, may be found in Nettleship's essay.[30] Nettleship points out that oratory was driven from the forum, where the audience consisted of a cross-section of the citizenry, to the Senate and law courts, where the audiences were comparatively small and select. Within these select audiences, Nettleship writes, "A school arose, and soon prevailed, which admired and cultivated not breadth, massiveness, and generous inspiration, but nicety, point, and adornment. The harmonious period was displaced in favour of short, pithy sentences, calculated to strike and surprise the ear; cleverly worded sayings took the place of a manly and comprehensive treatment of facts."[31] Unfortunately, Nettleship fails to explain why or how this school arose.

Nettleship also credits changes in education with encouraging the changing stylistic fashions. The replacement of older poets, such as Ennius, by Virgil and Horace in the classroom, he conjectures, "encouraged the fancy for giving an artificially poetical colouring to prose . ."[32] Furthermore, increased use of the *declamatio* deprived the school-boy of practice in finding and arranging his own facts, since the facts were provided for him, thereby reducing content to unimportance and inculcating the habit of finding clever points. The search for clever points had its stylistic concomitant: "And thus it became a main object of a declaimer to adorn his piece with *sententiae* or pithy sayings; to strain the language in every way so as to attract attention . . . and in short to avoid by every possible device the art of saying a plain thing in a plain way."[33]

Knapp accepts Nettleship's interpretation as valid but incomplete.[34] He maintains that Archaism, a development which began in Cicero's day but became popular under the Empire, helped cause stylistic decline. Knapp's discussion of Archaism, however, is brief. More detailed treatment is to be found in Brock's chapter on "Archaism."[35] She shows how the archaists sought old words and forms and took as their models the early orators, who were devoid of harmonious periods and rhetorical figures. The epitome of the movement was reached in Fronto, whose theory and practice of style is also reported by Brock.[36]

Yet not all post-Ciceronian style was that of decline. Brock asserts that even Fronto's doctrines were a reaction to the frivolity of his day. And, of course, such names as Dionysius of Halicarnassus, 'Longinus,' Tacitus, Demetrius, and Quintilian must be associated with good taste.

Dionysius, although he came to Rome in 30 B.C., seems not to have attracted much attention for almost

a century afterwards. As a critic, he over-emphasized style and often evaluated an orator's style on the basis of how it read years after its delivery rather than how it was adapted to its hearers. Nonetheless, Dionysius was extremely thorough and held to rigid standards of good taste, thus making his critical works excellent models of stylistic criticism even for twentieth century critics. Roberts' translation of three Dionysian literary letters is accompanied by an essay on Dionysius as a critic.[37] Atkins devotes a chapter to Dionysius; the interpretations are essentially the same as Roberts', but Atkins' writing is more detailed, clearer, and more importantly is very explicit in contrasting Dionysius' work to that of his contemporaries.[38]

A more recent and better study of Dionysius' critical method is to be found in Bonner's monograph.[39] Bonner traces Dionysius' development as a critic, showing how his mature criticism relied more and more on detailed examination and illustration of selected passages and less and less on mechanical application of rigid traditional categories such as the stock list of stylistic virtues. Good advice for twentieth century rhetorical critics!

Various chapters in Atkins' book provide the best and most convenient accounts of those first century A.D. stylistic theorists who objected to the superficiality of their age—Tacitus, Demetrius, 'Longinus,' and Quintilian.[40] Atkins not only provides clear summaries of each writer's theory of style, but also is explicit and detailed in showing how each theorist was protesting the current stylistic fashions.

Although this brief review omits many worthwhile studies, those which are cited above provide a good background in the theory and practice of style in ancient Greece and Rome. Collectively, they shed light on the origin of such artistic devices as antithesis, period, rhythm, and figures; how Gorgias and Isocrates over-used these devices; how Aristotle developed a more functional theory of style; how various Greek orators reflected the Isocratean and Aristotelian traditions; how Isaeus and Demosthenes synthesized various styles into a "mixed" style; how early Roman oratory revealed a lack of artistry; how Roman style was influenced by Greek doctrines; how the Stoic preference for plainness affected Roman oratory, especially the orators of the Scipionic Circle; how Cicero practiced an elevated and copious style — and defended his practice against the Atticists; how the early Empire abandoned Ciceronianism for wit and point; how Archaism developed; and how the stylistic fashions of the Empire were protested by Quintilian, 'Longinus,' and others.

To be sure, the story of stylistic development is told with a variety of interpretations and leaves many questions unanswered. But therein lies much of the fascination of reading the studies. The serious student of classical style will find the studies profitable, and the rhetorical critic who specializes in Medieval or modern public address will find excellent background information and useful models of stylistic analysis.

FOOTNOTES

[1]For example, see Donald C. Bryant, "Of Style," *Western Speech,* XXXI (Spring 1957), 103-10.

[2]For example, see J. P. Mahaffy, *A History of Classical Greek Literature* (New York, n.d.), esp. II, 73 ff. and R. C. Jebb, *The Attic Orators from Antiphon to Isaeus* (London, 1893), esp. I, cxxiv.

[3]In Walter R. M. Lamb, *Clio Enthroned: A Study of Prose-Form in Thucydides* (Cambridge, 1914), pp. 85-116.

[4]*Ibid.*, p. 70.

[5]John H. Finley, Jr., "The Origins of Thucydides' Style," *Harvard Studies in Classical Philology,* L (1939), 35-84.

[6]*Ibid.*, p. 80.

[7]J. D. Denniston, *Greek Prose Style* (Oxford, 1952), pp. 1-22.

[8]H. L. Hudson-Williams, "Isocrates and Recitations," *Classical Quarterly,* XLIII (January-April 1949), 65-9.

[9]In J. W. H. Atkins, *Literary Criticism in Antiquity: A Sketch of its Development* (Cambridge, 1934), I, 120-63.

[10]George A. Kennedy, "Aristotle on the Period," *Harvard Studies in Classical Philology,* LXIII (1958), 283-8.

[11]G. L. Hendrickson, "The Peripatetic Mean of Style and the Three Stylistic Characters," *American Journal of Philology,* XXV, 2 (1904), 125-46.

[12]*Idem,* "The Origin and Meaning of the Ancient Characters of Style," *ibid.,* XXVI, 3 (1905), 249-90.

[13]George A. Kennedy, "Theophrastus and Stylistic Distinctions," *Harvard Studies in Classical Philology,* LXII (1957), 93-104.

[14]In H. Nettleship, *Passages for Translation Into Latin Prose* (London, 1887), pp. 39-64.

[15]C. N. Smiley, "Seneca and the Stoic Theory of Literary Style," in *Classical Studies in Honor of Charles Forster Smith,* no. 3 in Univ. of Wisconsin Studies in Language and Literature (1919), 50-61, esp. pp. 50 ff.

[16]G. L. Hendrickson, "The *De Analogia* of Julius Caesar; Its Occasion, Nature, and Date, With Additional Fragments," *Classical Philology,* I (April 1906), 99 ff.

[17]George Converse Fiske, "The Plain Style in the Scipionic Circle," in *Classical Studies in Honor of Charles Forster Smith,* no. 3 in Univ. of Wisconsin Studies in Language and Literature (1919), 62-105, esp. pp. 71 ff.

[18]J. F. D'Alton, *Roman Literary Theory and Criticism* (London, 1931), pp. 27-46.

[19]S. F. Bonner, "Roman Oratory," in *Fifty Years of Classical Scholarship,* ed. Maurice Platnauer (Oxford, 1954), pp. 335-83; for Cicero's style, see esp. pp. 353 ff.

[20]Grant Showerman, "Cicero the Stylist: An Appreciation," *Classical Journal,* VIII (February 1913), 180-92.

[21]*Ibid.,* p. 181.

[22]*Ibid.,* pp. 191-2.

[23]G. L. Hendrickson, "The *De Analogia.* . . ." 97-120; see n. 16 *supra.*

[24]D'Alton, *op. cit., p.* 224.

[25]*Ibid.,* p. 255.

[26]In his "Cicero De Optimo Genere Oratorum," *American Journal of Philology,* XLVII, 2 (1926), 109-23, Hendrickson conjectures that Cicero's famous doctrine of the ideal orator was essentially a weapon in his war with the Atticists — a concept which enabled him to say that a perfect orator (such as Cicero?) was a master of all three styles, not just the plain style revered by the Atticists. In his "Cicero's Correspondence with Brutus and Calvus on Oratorical Style," ibid. XLVII, 3 (1926) 234-58, Hendrickson attempts to determine the precise issues between Cicero and his opponents, concluding that composition, especially the use of rhythm, rather than word choice, was the major bone of contention. He also argues that *Brutus* was less an objective history of Roman oratory than a defense of Cicero's oratorical, especially stylistic, practice.

[27]In D'Alton, *op. cit.,* pp. 208-65.

[28]See Hendrickson, "The *De Analogia* . . ." esp. pp. 99 ff.

[29]A. E. Douglas, "M. Calidius and the Atticists," *Classical Quarterly,* N.S., V, 3-4 (1955), 241-7.

[30]Nettleship, *op. cit.,* pp. 60 ff.

[31]*Ibid.,* p. 60.

[32]*Ibid.*

[33]*Ibid.,* pp. 61-2.

[34]Charles Knapp, "A Phase of the Development of Prose Writing Among the Romans," *Classical Philology,* XIII (April 1918), 138-54; see esp. pp. 149-50.

[35]In M. Dorothy Brock, *Studies in Fronto and His Age* (Cambridge, 1911), pp. 25-35.

[36]"Fronto's Theory of Oratory and Style," (pp. 97-124) and "Fronto's Vocabulary and Style," (pp. 139-49) in *ibid.*

[37]W. Rhys Roberts, *Dionysius of Halicarnassus: The Three Literary Letters* (Cambridge, 1901). See also Roberts' translation and commentary of *De Compositione Verborvm,* under the title of *Dionysius of Halicarnassus on Literary Composition* (London, 1910).

[38]"Classicism and Prose Style: Dionysius of Halicarnassus," in *Atkins, op. cit.,* II, 104-36.

[39]S. F. Bonner, *The Literary Treatises of Dionysius of Halicarnassus: A Study in the Development of Critical Method* (Cambridge, 1939).

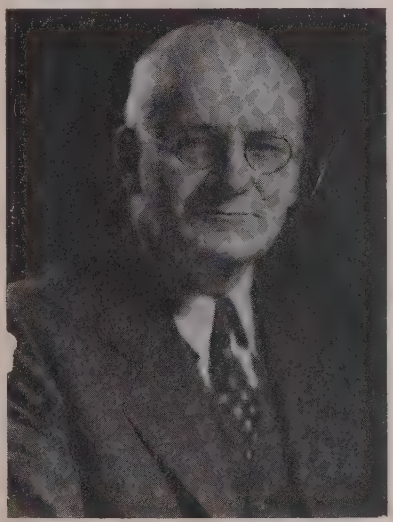
[40]Atkins, *op. cit.* "The Critical Revival and Theories of Style: Tacitus and Demetrius," II, 175-209; "The New Critical Outlook and Methods: 'Longinus,'" II, 210-53; "The Restatement of Classicism: Quintilian," II, 254-98.

REFLECTIONS FROM THE RETIRED

Number Five

Reflections While Retiring - - *and Afterward*

FRANK M. RARIG



Frank M. Rarig was born in Minneapolis, Kansas, February 21, 1880. He attended public school in his birth town; received the Bachelor of Arts and Master of Arts degrees from Northwestern University in 1903 and 1905, respectively. During the academic year of 1917-1918 he pursued graduate work at Harvard University. Professor Rarig started his teaching career at Culver Military Academy where he remained from 1905 to 1907. During the 1907-1908 academic year he was a member of the faculty of Northwestern University. The following year he joined the faculty of the University of Minnesota where he was to remain until his 1948 retirement. At Minnesota he became Professor and Chairman of the Department of Speech. In 1948 the University of Minnesota awarded him the *Certification of Merit* and in 1952 the Northwestern Alumni Association granted him the *Award of Merit*. In 1929 Frank M. Rarig became the Fourteenth President of the Speech Association of America.

Homer referred to the "abhorred approaches of old age," and a recent writer has said that compulsory retirement "is the curse of our culture." How much more horrendous would old age have seemed to Homer could he have foreseen that in our time medical science would prolong it and that many active persons would face the prospect of being abruptly cut off from their life work? More than a decade ago Lyman Bryson was protesting that the aging, no less than youth, need education for their declining years. Browsing through H. L. Mencken's *A Dictionary of Quotations* in search of inspiration for this essay, I find only negative inspiration; poets and philosophers spanned the milleniums in agreement with Homer. Mencken lists almost twelve times as many comments on old age as on retirement, but his ten wise men offer both sage advice and pleasant prospects for the retiring. Alexander Pope administers the tonic:

"Walk boldly off before the

sprightlier age
Comes titt'ring on, and shoves
you from the stage."

It was my good fortune to escape the surgery of abrupt retirement. The notice of my retirement was dated June 15, 1948. I had accepted an invitation to teach in the summer session of the University of Utah, and met my first class June 15, so that for one day I held two jobs. It was a stimulating experience in adult education. Having known Joseph Smith and Lowell Lees for several years, I was not unprepared for the further revision of my childhood prejudices against Mormons, and my direct experience of what they had accomplished in their valley completed the process. Added to the knowledge that they had taken care of their own people during the Great Depression was the history of their persecutions and of the hardships they had undergone in their migration from Illinois; their training of children and youth in the arts; the magnificent "Festival of Nations," in which scores of dancers in native costumes of many peoples presented their traditional dances, while from a stepped pyramid in the center of the football field flew in the breeze their national flags—all to the accompaniment of a chorus and orchestra of four hundred. The masterly production of plays on a special stage in the same area at night under the moon; the candor and good humor of friends who told of their past marital customs added to my enjoyment and appreciation of the culture of this once maligned people.

My second reprieve from full retirement came about through the Mediation of Bower Aly and Loren Reid, by whose recommendation it must have been that I received an invitation to teach half-time as visiting professor at the University of Missouri. Advisers to old-age survivors recommend that we find new and younger friends as old friends die. It is good advice, but we didn't need it, for it was easy to make friends who, though comparatively youthful, made us feel at ease in many groups in offices and homes. As time went on, however, I began to detect, in shrugs and side-glances, that I was guilty of senescent garrulousness, that I was repeating old stories. As an antidote for this frailty, I asked their help. I tried to practice conversational democracy: "Have I told you such-and-such a story?" At first the votes came slowly; then, as charity for me, and the promise of escape from boredom combined to thaw habits of conventional politeness, and the convention was accepted and votes came with cheerful relief.

Our five years in Columbia brought us many gratifying returns. By supplementing my pension, my salary enabled us so to arrange our finances as to be now free from the hardships of some retired teachers. My year with John Ryan was an adventure in friendship. He had not Emerson's "... virtue of little minds" and freely voiced inconsistencies in our genial arguments. I came to recognize his qualities and to envy and admire him as a skilled practicing artist in his teaching, his public speaking, interpretive insights, and in his public and personal relationships. He brought with him Mrs. Ryan, a rare person in her own right, and an accomplished musician. My wife and I spent many a delightful evening with them over a repast of tea, crackers, and cheese.

Many satisfactory returns came from my students. The veterans in my classes impressed me with the wisdom of Federal Aid which enabled them to continue their education. I had many times to recall the remark of a colleague at home: "Every teacher over sixty is irritable." The veterans didn't sit passively. The course work challenged many of their preconceptions, and they challenged the teacher. They raised questions, made objections. But on the whole, they were one lot of the most teachable students I have ever had. They made decisions, grew in insight

and skill. Not precisely typical of the process by which most greater self-knowledge was the experience of the man who blurted out the first day: "I hate poetry. I hate this course. I'm taking it because my adviser made me." He subsided when I congratulated him on his mastery of honest prose, and his first reading astonished the class and confounded him. Rhythm, vivid imagery and communicative style—he had them all. Later, he put on an act of ironic complaint to his adviser; "That man you sent me to made me *like* poetry!"

By 1953, the veterans were mostly gone and with their going seemed to have taken with them my desire to continue teaching. Increasingly to my classes had come young females who were neither children nor women. My small group of graduate students sustained my morale for the time being, but they too would soon be gone. I felt the gulf between these youngsters and myself. To them, the long future ahead gave plenty of time to make decisions, to grow into responsibility for self-improvement; to me, time was short and precious. The decision for final retirement was not easy, but reports of the excellent work of Frances McCurdy, my successor, more than justify it.

As Mrs. Rarig and I approach our eightieth birthdays we look back to our years in Columbia with gratitude and fond recollections of friends made, of many sessions of good talk, and of the festivities of "Rarig Day" set aside to celebrate our final departure. Freed of administrative work, I had time for many hours of conference with students and for "work-sessions" with small groups, which gave me a sense of usefulness. Stimulating was the steady and sustained promotion of better teaching in faculty meetings. Now we spend our time living, reading, watching commercial TV with discretion and Educational TV with pleasure. We are as free—almost—as the birds and may take off any time on a flight to visit children and friends in New Jersey, Pennsylvania, or South Dakota. Two daughters and two sons, for whom we were once responsible are congenial friends and now take responsibility for us. We observe the anniversaries of ten grandchildren, and members of my old department here see to it that we are not left out of University activities.

Along with many others, I long since reached the conclusion that the one experience which stops time is that of art. The fine arts give form and reality to experience and save from the flux what would otherwise be lost. Keats said it more than once, and John Masefield, in "On Growing Old" places this truth of experience in his own context:

"Be with me, Beauty, for the fire is dying
Let me have wisdom, Beauty, wisdom and passion,
Bread to the soul, rain when the summers parch.
Give me but these, and though the darkness close
Even the night will blossom as the rose."

SPRING ISSUE — APRIL — 1960

Reflections From The Retired ..... *Earl W. Wiley*

A CONTROVERSIAL SYMPOSIUM

NUMBER TWO

Teaching Speech By Television?

Some Historical Notes . . . Samuel L. Becker
The State University of Iowa

PRO

Carl A. Dallinger
The State University of Iowa

Harold E. Nelson
The Pennsylvania State University

CON

Paul H. Boase
Oberlin College

William A. Conboy
The University of Kansas

Some Historical Notes

Samuel L. Becker

One of an educator's greatest and most often ignored responsibilities is to be dissatisfied. Of course we follow tradition and complain loudly about the number of committee meetings which must be attended, the increasing stupidity of students and administrators, and the failure of department heads to recognize and reward true worth. As one study has indicated, we concieve of ourselves as "loyal, non-aggressive, somewhat martyred public servants."[1] But how often are we dissatisfied with ourselves? How often do we ask ourselves how we can do a more effective job of helping students to develop their skills and intellect? It is, perhaps, fortunate that events are forcing the question upon us. I say "perhaps" because there is an accompanying danger that current conditions may cause us to dilute or cheapen education, an eventuality which we must fight. In any case, events have made it clear that we must examine critically each of the possible means by which we may do a more effective job. Admittedly, such analyses take time and thought. The easier course for many of us is to sit and smirk at the innovator or "gadgeteer." Many of us, on the other hand, display equal intellectual irresponsibility in our smug love for the latest gadget or approach, whether it is a tape playback instead of perceptive criticism or group dynamics in place of old-fashioned discussion. Either state of mind can be a deterrent to a continuously improving system of education. We must not ignore each new idea; neither must we embrace it simply because it is new. We must examine it carefully and objectively, test it if necessary, and make our decisions in terms of sound educational objectives.

It is with the above in mind that the present controversial symposium has been prepared, to help in the

examination of one of the new ideas which is receiving some support in education. This idea is the use of television for instructional purposes. The topic, specifically, is its use for the field of speech.

In an attempt to examine the possible usefulness of television for the teaching of speech courses, a variety of experimental work has already been done. Among the pioneer speech teachers in these attempts have been Moiree Compere at Michigan State University, Harold Nelson and Janet Burns at The Pennsylvania State University, Martin Cobin at the University of Illinois, Waldo Phelps and Claude Hempen at the University of California in Los Angeles, John Irwin and Arnold Aronson at the University of Wisconsin, John O'Neill at Ohio State University, Wanda Mitchell at Evanston, Illinois, Township High School, Robert Johnston at Wright Junior College, John Maupin at Xavier University, and Carl Dallinger and Paul Heinberg at the State University of Iowa. It should be added that this list is by no means exhaustive.

A brief review of the ways in which these teachers have utilized television may assist in evaluating the discussion which is to follow.

One of our first colleagues to teach a speech course on television was Moiree Compere at Michigan State University. In 1954 she taught the first regular course on WKAR-TV (now WMSB). It was an advanced course in oral interpretation. A comprehensive syllabus was available to all students or listeners for a small fee. The term's work ended with an all day conference to which all interested persons were invited. Those who had been "taking" the course read for the group and received criticism. Compere has also taught beginning oral interpretation for credit on WKAR-TV. In this course, a studio class was utilized. Lectures, performances by the instructor, and student performances and criticism were televised. At mid-term, the viewers taking the course for credit came on campus and read all the assignments and were given an opportunity to ask questions. During the final examination period they returned, read final materials, and took a written examination.[2]

Martin Cobin of the University of Illinois has used television as an *aid* to instruction in oral interpretation, rather than for the total instructional job. Students viewed lectures by Cobin, demonstration readings and critiques by one student from each section with the instructor in the television studio, and were even administered some quizzes by television. Each section also had one round of exercises on television. Cobin has also experimented with television recordings of demonstrations. These permitted him to study the demonstrations beforehand to thus make more constructive criticisms as they were televised to the students. A complete description of Cobin's study can be found in his article "Utilizing Television in the Interpretation Program," *The Speech Teacher,* VIII (January, 1959), 31-36. Results of the accompanying evaluation by Cobin and Theodore Clevenger can be found in *Speech Monographs,* XXVI (June, 1959), 149-154.

The Pennsylvania State University has utilized television in extension teaching and the training of speech teachers as well as in the basic speech course. This last use was described in Harold Nelson's paper "The Use of Closed-Circuit Television in Teaching the Basic Speech Course," *The Speech Teacher,* VII (January, 1958), 1-5. The evaluation of this use, along with the results of the many tangential studies done at Pennsylvania State University can be found in C. R. Carpenter and L. P. Greenhill, *Instructional Television Research, Report Number Two* (University Park: The Pennsylvania State University, Spring, 1958). The primary use of television in the basic speech course was for the presenta-

tion of the lecture material. Demonstration speeches by students were occasionally televised also, with instructor and class criticism, so that each class could compare its speaking performances with those in other classes. The speech staff at Penn State also explored the feasability of an instructor evaluating speeches of students whom he could see only on a television monitor. If this proved practicable, they felt it would allow one instructor, with closed-circuit television lines to several classrooms, to appraise randomly the speech performances of students, a task that would ordinarily require an instructor in each classroom.

A closed-circuit television system was also used at Penn State to allow graduate assistants to observe a senior staff member from another room while he was conducting a speech class. The main advantage was that it allowed the assistants to observe and discuss the way in which the class was conducted without disturbing the normal procedure of the class.[3]

Janet Burns of the Altoona Center of The Pennsylvania State University has presented part of her basic speech course over WFBG-TV in Altoona. She lectured about speech principles in the studio while her students viewed in the classroom. At times, selected members of the class were brought to the studio and their discussion of the speech principles or their assigned speeches were telecast.[4]

Waldo Phelps and Claude Hempen of the University of California at Los Angeles have experimented in a unique way with television as a teaching aid in the speech class. This is what they report.[5]

> We designed a teaching experiment in which, for three rounds of speeches spaced through the semester, a television monitor was placed in the classroom as a 'member of the audience.' We were interested in obtaining reactions from students who were given an opportunity to watch themselves 'on camera' while giving a speech. We wondered if greater than normal progress in mastery of the skills of physical delivery would be attained.
>
> As a general observation we can report that students made only limited use of the monitor. They tended only to glance at it three or four times in a speech, and to avoid prolonged or extensive eye contact with themselves. If enough time was taken to notice specific aspects of delivery, students reported that their train of thought was apt to be upset. Most students indicated that they felt more self-conscious while looking at themselves than when in direct contact with members of the audience. They did not mind sacrificing eye contact to look at themselves in assignments where delivery was given major emphasis. However, in most speeches they were more concerned with what they were saying and how the audience was reacting. Students felt that the monitor might have been more helpful outside of class in a drill situation. There a speaker could have concentrated on looking at himself and been able to experiment because of what he saw.
>
> We are in general agreement with student reactions as summarized above. The TV monitor as employed did not lead to greater than normal progress in skills of physical delivery. Speakers for very good reasons ignored the monitor and spoke instead to the audience. The value of the monitor lies in a drill situation outside of the classroom; results here might prove to be very worthwhile.

The State University of Iowa has experimented in yet another way with the television medium. An attempt has been made there to "stretch" instructors through time as well as space by means of film recordings of television presentations. This has been done for the so-called "content" aspects of courses in Communication Skills. Instructors in this division, headed by Carl Dallinger, projected these film recordings, or "kinescopes," just as one would project a conventional 16 millimeter motion picture. A reference for further reading on this study can be found in Dallinger's paper below.

Paul Heinberg at the State University of Iowa has been experimenting with teaching the non-laboratory parts of a course in voice training and phonetics by means of closed-circuit television.

Another interesting experiment is one being carried out as a cooperat-

ive effort between the Chicago City Junior Colleges and educational television station WTTW in Chicago. Through educational television programs, students are able to earn associate in arts (junior college) degrees. One of the courses in the program is speech. It is taught on television by Robert Johnston of Wright Junior College.

A non-credit course titled "How We Speak" has been taught on WLW-T in Cincinnati by John Maupin of Xavier University.

John V. Irwin and Arnold E. Aronson of the University of Wisconsin designed a television teaching study. Subject matter of the experiment was audiology. These men compared highly visualized film presentations on television to the more conventional lectures given via this medium. They also compared the effects of a conventional (verbal) true-false examination to a film (visual) test for measuring the learning from the different methods of instruction. The description of this study can be found in the report by Irwin and Aronson, "Television Teaching" (Madison: University of Wisconsin Television Laboratory, December 15, 1958, Mimeographed).

The experience of teaching another aspect of speech pathology and audiology by television convinced John J. O'Neill of Ohio State University that "lipreading instruction can be presented via television." He described the course in a paper entitled "A Televised Lipreading Series," *Central States Speech Journal*, X (Winter, 1959), 35-37.

Under the leadership of Wanda Mitchell, Evanston, Illinois, Township High School has pioneered in the use of television as an aid in teaching English-Speech at the secondary level. Among other experiments tried has been "team teaching" in which a group of teachers planned lessons together for a survey course in Speech Arts and each teacher on the team taught those aspects of the course in which he was most skilled. Television was used to enable all sections to be taught simultaneously, with the non-lecturing instructors on the team supervising the classroom activity related to the particular aspect being covered. A description of this project can be found in "Progress Report of Closed Circuit Television at Evanston Township High School, 1957-58" (Evanston, Illinois: Evanston Township High School, 1958, Dittoed). Mitchell also utilized television in a sophomore English-Speech course. Each of the three groups or sections of the course met with her in the studio for one third of the time. At other times, each viewed the televised instruction or carried out assignments in reading, writing, speaking, or listening under the supervision of a cadet teacher. An additional aspect of the physical arrangement was a talk-back system which enabled viewing students to ask or answer questions. Rather than relying solely upon lecture-demonstrations in the television portions of this course, Mitchell made use of a wide variety of activities. A description of these and other aspects of this experiment are reported in a paper by Wanda Mitchell and others entitled "The Use of Closed Circuit Television at Evanston Township High School" (Evanston, Illinois: Evanston Township High School, 1957, Mimeographed).

Not included as formal instruction, but an interesting tangential use made of closed-circuit television at Evanston has also been reported by Mitchell.[6] She says that their television system has been used for "several programs in group counseling, acquainting students in home rooms with the nature of elective courses in various departments in preparation for selection of subjects for next year. With film clips, slides, posters, interviews, pictures, and live talent, we let everyone in school have a sample of every course in our speech department."

The above, obviously, represent

too many and varied approaches to cover in a single symposium. Therefore, we have agreed that we should limit the subject to the use of television, open or closed-circuit, in teaching the basic speech course. We have defined the basic course, not as a survey, but rather as a course whose primary function is the improvement of student speech skills.

FOOTNOTES

[1]Frederic W. Terrien, "The Occupational Roles of Teachers," *Journal of Educational Sociology*, XXIX (September, 1955), 20.

[2]Letter from Professor Moiree Compere, Michigan State University, East Lansing, Michigan, January 19, 1959.

[3]Letter from Professor Harold Nelson, The Pennsylvania State University, University Park, Pennsylvania, September 8, 1958.

[4]*Ibid.*

[5]Letter from Professor Waldo Phelps, University of California, Los Angeles, California, January 26, 1959.

[6]Letter from Miss Wanda Mitchell, Director of Television Project, Evanston Township High School, Evanston, Illinois, February 19, 1959.

PRO: Carl A. Dallinger

There has been sufficient experimentation and experience with teaching by television to give us some indication of the effectiveness, as well as the limitations, of this medium as an educational device. Support for its use in teaching speech can be found in this experimentation and experience.

Before considering how television might best be used in the teaching of speech, particularly the fundamentals or basic speech course, we might well look at some of the results that have appeared consistently in the experiments in teaching by television:

1. Interest in teaching by television centers in courses where enrollments are large, where there is need to "multiply" the effectiveness, the influence of the able instructor.
2. As measured by examinations, performance, and grades, there seem to be no significant differences between "television" and "conventional" methods of teaching.[1]
3. Instructor differences are more significant in affecting student achievement than different methods of instruction.[2]
4. Those who have had experience with TV teaching are more favorably disposed toward this method of instruction than those who have not had it.[3]

In the light of these generalizations, certain directions for the use of television in teaching speech are indicated. Its greatest utility is in basic courses where enrollment is large, where graduate assistants are employed frequently as instructors in order to secure the staff required to handle numerous sections of a course. However, the purpose of television is not to eliminate the graduate assistant or regular classroom instructor. It may change his role somewhat. It may make him more of an assistant; it may emphasize his function of proctor and critic. Since course planning, lecturing, and making assignments is largely supervised or done by the "television" professor, the duties of the "section" instructor are reduced, making possible the servicing of some additional classes without an increase in personnel. But television does not eliminate the reg-

ular classroom instructor.

How, then, might television be used to increase the effectiveness of a fundamentals of speech class or other speech class with a large enrollment? It can be used in the presentation of the principles of speech, in the presentation and exemplifying of speaking assignments, in the setting of standards of performance for the course through the televising of sample speeches and the criticism of those speeches for the benefit of the total enrollment in the course. Television should not reduce in any way the number of performances by the individual student; the fundamentals of speech class should remain, basically, a performance course. But by means of television, the person most able to lecture on a particular topic — be it organization, adjustment, voice, bodily action, etc. — can be utilized for the benefit of all of the sections of the course. Likewise, all of the students in the course can be given an effective explanation and exemplification of each assignment, the standard of performance desired, and the basis of criticism for the assignment.

We have already noted that "instructor differences" affect the achievement of students more than "method differences." Varying ability to lecture, to lead discussion, to create and present interesting, effective assignments are some of the ways in which instructor differences appear. No matter how high salaries are raised, we are not going to be able to secure enough instructors with the training, of the quality we would like to have to teach all of the sections of the more populous courses in speech and still keep the classes sufficiently limited in size to permit an adequate number of performances from each student. Therefore, one of the strong arguments for teaching by television is that it provides a way of extending the influence of the superior instructor, thus reducing the uneven quality of instruction in various sections of a fundamentals course. Although students still may seem to prefer the normal, person-to-person relationship in the classroom, its superiority over television teaching has not been sustained by experiments comparing these two methods. And students become more favorably disposed toward instruction via television as they have experience with it.

Another source of inequity between sections of courses in speech with large enrollments is in the standard of performance required and the kind and quality of criticism given. By means of television, sample speeches can be presented and expert criticism of them given to all sections of a course. Thus, the students should have a clearer understanding of the quality of speaking expected of them, the criteria by which their performances are or should be judged, and some concept of what constitutes good evaluation and criticism. In this way the graduate assistant teacher or the less able faculty member conducts his section(s) within the pattern, according to the standard set by the television program for the course. When the student enrolls for "Speech 101," he probably has a clearer notion of what is expected of all students in the course, and he is less subject to the idiosyncrasies of the particular instructor he happens to draw.

Several additional benefits can accrue from the use of television, if the equipment available permits. The opportunities for students in one or several sections to observe, to become a part of audience of students in another section is increased. "Exchanges" between sections are facilitated by opportunities to "tune-in" on various classrooms. This provides students with additional experience in adapting to varying speaking situations and with increased opportunities to learn through observation of the performances of more students. Furthermore, the appearance of people before television cameras is a sufficiently common experience today

that projects in television speaking are valid for a fundamentals course so long as they are directed toward the teaching of the basic elements of speech. For those who prefer discussion to lecturing, television can be used to extend the range of discussion beyond the limits of a single classroom.[4] In addition, by means of live broadcasts, kinescopes, or films, great speakers can be presented to any or all of the classes.

If any field is "audio-visual" and, therefore, potentially congenial to teaching by television, it should be speech. That there are no significant differences between television and so-called "normal" methods of teaching as far as student achievement is concerned is pretty well demonstrated. Without reducing the number of speaking experiences for each student, television can provide the means of more effectively presenting the principles of speech by extending the influence of the superior teacher, by effectively presenting and exemplifying assignments, by setting the standards of performance and criteria of criticism. In all of these ways the effect of instructor differences on student achievement in courses with large enrollments and multiple sections can be reduced.

FOOTNOTES

[1]H. L. Klapper, T. C. Pollock, and H. W. Zorbaugh, *Closed-Circuit Television as a Medium of Instruction at New York University, 1956-57.* (Project Sponsored by the Fund for the Advancement of Education, New York University, 1958.) pp. 19, 26-27. S. L. Becker, C. A. Dallinger, H. H. Crosby, and David Gold, *Communication Skills, An Experiment in Instructional Methods,* (Supported in Part by a Grant from the Fund for the Advancement of Education, State University of Iowa, August, 1958.) pp. 23-24. Harold Nelson, "The Use of Closed-Circuit Television in Teaching the Basic Speech Course," *Speech Teacher,* VII (January, 1958) 4-5. S. L. Becker, J. N. Murray, Jr., and H. P. Bechtoldt, *Teaching by the Discussion Method,* (Supported in Part by a Grant from the Fund for the Advancement of Education, State University of Iowa, 1958) p. 29.

[2]Klapper, Pollock, Zorbaugh, pp. 21-23, 26-27. Becker, Dallinger, Crosby, Gold, pp. 11, 14, 23-24.

[3]Klapper, Pollock, Zorbaugh, pp. 51-64. Becker, Dallinger, Crosby, Gold, pp. 18-20, 24. Nelson, pp. 3-5. Becker, Murray, Bechtoldt, p. 29.

[4]Becker, Murray, Bechtoldt, *passim.*

CON: Paul H. Boase

No one questions the value of audio-visual aids. Few reject the validity of closed circuit television as a dynamic new teaching aid. Some maintain that in certain disciplines the television instructor may equal, perhaps surpass some so-called live instructors. But the question under consideration in this discussion concerns the desirability of employing television in the fundamentals of speech course. Can this electronic pedagogue supplant the classroom teacher of fundamentals or even assist him in enriching the course?

Before we call in the electronics expert to install the television rig in the fundamentals classroom, we must answer one basic question affirmatively. Will television enable us to teach more students more effectively with fewer teachers? The high cost of television need not concern us. If it meets an educational need, we should invest. But if television can merely equal conventional methods,

we might add incentive to the old-fashioned way by raising teachers' salaries. Unhappily, we are often more willing to support teachers' aids than the teachers.

To answer our basic question we must first examine the nature of the fundamentals course. What are the aims? Most teachers, I believe, consider this course as a medium — the first step in helping students develop the basic speech skills, namely, voice, bodily action, language, and thought. To accomplish this objective we integrate as much theory with classroom practice as time will allow. We are not concerned with surveying the speech field, exhibiting our knowledge of rhetorical history and displaying our grasp of voice science or the English elocutionary movement, however important we may consider these subjects to a student's liberal education or his graduate training in speech. Our primary concern in the fundamentals classroom is to present only that theory which will enable the student to develop skills in the effective use of voice, bodily action, language, and thought. To be sure, theory is vital and necessary but must always accompany actual platform practice. More important, the instructor who supervises the practical exercises must possess not only the trained eye of the critic, but also a thorough understanding of speech theory. Without doubt the instructor who presents speech theory can best integrate these principles with the student's platform appearances. He alone holds the ideal position to determine the exact nature and quantity of theory his particular class needs. Thus, to accomplish our aims in the fundamentals course, the closest possible relationship must exist between student and teacher, theory and practice.

The most likely spot for television in this program is as a replacement for the classroom instructor during the periods devoted to presentation of theory and the explanation of platform exercises. But thus far we have no evidence that students learn more speech theory from the television lecturer than from the live teacher. Indeed, it is doubtful if even a superior canned lecture can ever match a good flesh and blood presentation. Students now learn much of their speech theory from textbooks, which in a sense are canned lectures. However, the textbooks hold at least one advantage over the television lecture in that each partaker may turn the pages according to his individual rate of comprehension. The television screen, on the other hand, operates at a standard rate, usually geared to the average, and thus too fast for the slow, too slow for the fast. The live lecture at its best is a close, direct, two-way communication network in which messages are constantly exchanged between student and teacher. This mind to mind relationship can never occur in the canned lecture on screen or on paper. Students may refuse to read the text or read without perception, and they may sleep during the television lesson. Neither the author nor the lecturer can possibly sense this communication breakdown. But in the live classroom, no perceptive teacher dares to ignore his cues from the audience.

Even if we admit the feasibility of using a television lecturer for speech theory, what would we accomplish? A live classroom teacher must still initiate, supervise, and criticize the laboratory session, which ought to occupy at least one half of the class time. And if we are to avoid confusion and misunderstanding during the platform exercises, the instructor must observe the so-called expert's televised discussion of theory. Thus, rather than saving manpower, we are actually adding hours to an already busy schedule. Finally, if the classroom instructor is capable of criticizing platform performances, he should possess equal skill in presenting theory. Television might serve him as an audio-visual aid, similar to tape recordings and the black-

board, but consdering the excessive cost, we can justifiably ask if we are getting our money's worth.

Television in the laboratory section is even less valid than in the lecture. Indeed, I hesitate to mention this sphere lest I be accused of attacking a straw man. Recent studies,[1] however, indicate that the electronic monster has already invaded the practice session. The only plausible excuse for moving the camera and screen into the speech classroom is to train television performers. But students do not enter the fundamentals class to learn these skills. A television exercise might perhaps add variety to various platform assignments designed to develop speech skills, but, I would add, at a fearful price, both in material and spiritual resources. Large numbers of students take the fundamentals course in the desperate hope of securing confidence in themselves. To be sure this may not constitute the instructor's primary goal for his class, but placing an already scared student in front of a television camera will do little to relieve phobias. Moreover, this is not our natural mode of communication, at least until 1984 when Big Brother will presumably watch us all with his electronic eye. It also seems quite unlikely that television will enable one instructor to supervise additional pupils unless we can create an ambidextrous, multi-vision genius who watches a different screen with each eye and jots down criticisms with both hands.

Thus, we find that television does little to help us achieve our objectives. It cannot relieve the teacher shortage, nor improve traditional methods. Further, it may actually render the fundamentals course more artificial. We can only conclude that it will require at least a thousand television pictures to equal one well-spoken word by a live professor.

FOOTNOTE

[1]See Harold Nelson, "The Use of Closed-Circuit Television in Teaching the Basic Speech Course," *The Speech Teacher* 7 (January, 1958), 1-5; Martin Cobin, "Utilizing Television in the Interpretation Program," *The Speech Teacher* 8 (January, 1959), 31-36.

PRO: Harold E. Nelson

I find myself in a rather awkward role in this program of writers discussing the place of television in teaching the basic speech course. I agreed to write the "rebuttal." Perhaps my real role is that of summarizer; wider experience would allow me to be an "evaluator" and write a critique, but regardless of my true title in this series of papers, I found them extremely interesting and welcome the opportunity to present my reaction to the arguments presented in favor of and in opposition to the use of television in the basic speech course.

Certainly the much talked about increase in enrollment and the need to improve our quality of teaching has caused us to become aware of what might very well be a two pronged dilemma in our educational system. At the same time that we are faced with increased student enrollments, we are also confronted with raising our standards of teaching.

As to how television fits into this picture of broad use in education is difficult to see, and as to how it will lend itself specifically to use in the basic speech course is even harder to bring into sharp focus. That tele-

vision can be used as a method or medium to teach various subject areas as effectively as by traditional methods is no longer within the realm of argument. Many studies point in this direction. Much of this research has been conducted in the non-performance areas such as sociology, sciences, government, etc. Certainly much more critical, controlled observation must be made of the use of television as a teaching method in speech before we can fairly appraise its true value. As educators we perhaps should not lose our perspective as to the true role of television in our educational process. It is a method and not a "teacher" and as a method it can be no better than the imaginative, intelligent use made of it. When we view television as the "teacher" we tend to think of it "as Big Brother (who) will presumably watch over all with his electronic eye." If we think of television as a visual aid (and here I am in complete agreement with Mr. Boase, let's not let the aid assume such a dominant role that it looms bigger in the budget than the "boss"), then let us evaluate its use in teaching the basic speech course.

In approaching the use of television in teaching a skill such as speech we find ourselves set apart from those discipline areas that are predominantly theory in content. Certainly as Dallinger points out the principles of speech can perhaps be more effectively taught by the method of "distributing" the "superior" teacher to all the sections meeting at a common hour. However, when it comes to the performance aspect of our speech courses "the closest possible relationship must exist between student and teacher, theory and practice." If we hold that speaking is an involved psychological process, then it certainly must follow that the person who guides the student's performances must have a close, personal understanding of the student's background. Television, however, need not make these two goals incompatible. The "superior" teacher can be charged with the presentation of the theory, and the classroom teacher with the application of the theory to the particular student's need.

Unfortunately, in our looking at the use of television in education there are several factors that have caused this new invention to be viewed with different frames of reference and to place some of us in the negative camp and some in the affirmative. We have already considered those that view the "medium" "as the teacher," and approve it or disapprove it as such. Further division comes when some teachers are placed in front of the cameras and are labeled "superior" teachers. Perhaps the title should be "available" rather than "superior" teachers. For the selection of these persons to face the camera crew rather than the "expressive" faces of the live class is a difficult one and does not necessarily place those not selected into the category of "un-superior" teacher.[1] This unfortunate title of the "superior" or "best" teacher has caused a further condemnation of the "method" by the "unselected."

To further complicate the picture, educational television is confronted with the same puzzle that faces commercial television, which hat to wear. Is its role that of educator (students in basic courses or graduate students who are to become speech teachers), semi-public relations medium (open-circuit), entertainer (open and closed-circuit), or perhaps just "Big Brother"? That it can teach principles of speech as Dallinger reports is not doubted, but perhaps that phase of our teaching of speech can be as well done or better accomplished by textbook and outside readings as claimed by Boase, and substantiated by studies conducted at the University of Iowa.[2] If, however, we want to combine teaching the basic speech course with training graduate students, then perhaps there is something to be gained by allowing the graduate student to ob-

serve the "experienced" teacher. Beyond this if our goal is to acquaint the public at large with the fact that speech is distinct from Oral English, then open-circuit television is our "medium." In any event, on both open or closed-circuit, we must guard against trying to compete with the entertainers. Unfortunately too many educational motion pictures have been used at open periods in the teaching schedule with little pre or post-planning being done with the result that the films were viewed by students as a sort of bank-night with dishes. If educational television is not to be mired in the same pitfall, it must be realized that education is more perspiration than inspiration. With realization that most television instructors are putting more time into preparation for their televised classes perhaps the balance is leaning a little more toward the perspiration side.

In addition to better preparation on the part of television instructors, another virtue to be claimed by those who favor this method is greater uniformity. Certainly this will be achieved, but those in the other camp will cry that teaching procedures are an individual, personalized process to be geared to the particular teacher, the individual class and the specific student. Those who oppose televised instruction cite the lack of personal contact between teacher and student, yet many will say this objection is magnified beyond its true value. Students are said to have an allergy for teachers approaching the rash stage; with those who do not exhibit this rash being labeled apple-polishers by their fellow students.

As I reach the conclusion of this summary or "rebuttal" article to this set of papers there is one conclusion I feel justifiably sure in making, and that is that television is here to stay. With the advent of video-tape it holds even wider promise for use in the field of speech. Beyond this let us hope that as educators we view the use of television as a "method" of teaching not as the "teacher." I haven't read the last issue of *Time*, but to the best of my knowledge no one has invented the machine that can think, but *Time* will tell. Until that ominous day arrives let's use television as an intelligent and useful aid to supplement our present teaching of speech, with full realization that nothing can substitute for the sympathetic and understanding human ear when a student wants to confess that "I'm just scared silly when I get up in front of the class."

FOOTNOTES

[1]"Using the Best Teacher," Kraetzer, Warran. TELEVISED INSTRUCTION, Mimeographed report of conference sponsored by the NAEB and Purdue University, NAEB, 14 Gregory Hall, Urbana, Illinois. April 1959, pp. 56-on.

[2]*Communication Skills: An Experiment in Instructional Methods*, State University of Iowa, August 1958, page 24.

CON: William A. Conboy

I like television. I salute its contributions to communication in our American society. I particularly like educational television. I respect the increased use of the medium for instruction of students and for the general cultural enrichment of our citizenry.

But these generalized sentiments do not lead me to the automatic conclusion that television is a nostrum for every educational complaint. Specifically, I still feel that the case for teaching speech by television has yet to be proved.

I have read Dr. Dallinger's cogent

arguments with genuine interest. Though I accept most of his ideas and certainly his evidence, I do not believe that his over-all conclusion has been proved. I submit that there are several unanswered questions which make any judgments too tenuous at this time.

Any reservations at all on this question are significant for one very important reason; once a system of televised instruction is initiated on a wholesale level, it is likely to become permanent. The engineering expenditures, classroom adjustments, and staff rearrangements — once made—will tend to perpetuate the system. With this in mind, let me list three major unanswered questions which seem to me to urge caution before we make any headlong rush toward teaching speech by television:

(1) *Might teaching speech by television discourage rather that attract new teachers to our profession?* It is entirely possible that our future supply of "average" teachers might suffer. Our field could become less attractive than ever for all but the "gifted" teachers who can meet the demands of television. The crutch may intensify the malady. As the interest and training values of our beginning courses are reduced for graduate students and junior staff members, we may seriously reduce our supply of "ordinary" teachers, who necessarily form the backbone of our educational program. Prospective teachers may avoid a field where they see themselves as robots performing mechanical chores for the "system."

The attitudes of faculty and public are important considerations. Critics will snipe at mass television in our colleges and universities as confirmation of their suspicions that higher learning has become an educational Disneyland. The public already reacts to some of our present procedures as "mechanization," "impersonal teaching," and "assembly line methods." Even President Eric A. Walker of Pennsylvania State University, site of much research on televised instruction, has voiced fears that faculty and public may view such efforts as deterioration in education.[1]

(2) *Are there factors which tend to make the results of experimental studies to date somewhat inconclusive?* Much has been made of the fact that "no significant differences" have been found between student achievements in television classes and in conventional classes. We might well ask, however, if the researchers have been able to control certain variables which could confound experimental results.

For instance, we know that owners of home television sets go through a period of heightened interest when they first begin viewing. After the first year, when the novelty wears off, home viewing time tends to taper off markedly. Could it be that students in experimental television classes tend to "work harder at it" because it is new and exciting—whereas they might not respond in this manner if the system were part of established routine? A report on this entire question published by The Ford Foundation and The Fund for the Advancement of Education does indicate that "novelty" was a factor in student attitudes in experiments at Miami, Pennsylvania State, and San Francisco State.[2]

By the same token, what were the effects on the experimental students of their knowing that they were "guinea pigs?" Could their realization that they were "special" have caused them to perform at higher levels than they would have under ordinary circumstances? The famous research conducted some three decades ago at the Western Electric plant in Hawthorne, Illinois, demonstrated that human beings may improve performance merely as a consequence of receiving greater attention or recognition.[3]

Also, there is the nagging suspicion in the minds of most speech teachers that the conventional speech course provides certain learning ex-

periences which cannot be measured by written tests and speaking performances alone. Dr. William P. Fidler, General Secretary of the American Association of University Professors, in discussing educational television, has made the point that, "There are certain factors in the educative process which are difficult or impossible to reduce to the simplicities of objective testing."[4] Certainly we must probe additional dimensions of measurement before we can be sure that there are "no significant differences" in achievements between television and conventional classes.

(3) *Are not most of the arguments in favor of televised speech teaching equally in favor of several other methods of mass pedagogy?* In other words, the "need to 'multiply' the effectiveness. the influence of the able instructor" outlined by Dr. Dallinger is not a need which leads us automatically to the single solution of teaching by television. The same arguments might apply appropriately to the system of mass lectures and drill sections which has been employed successfully by several institutions for some years. And the mass lecture has the advantage of being "personal" as compared with the inevitable technological detachment of television. The face-to-face mass lecture does allow limited opportunity for feedback and spontaneous interaction.

Another "multiple" teaching method which has aroused some interest is the system of providing a complete set of sound films to the speech staff—chosen or constructed so as to cover each unit of the course in theory, assignments, and demonstrations. A significant advantage of this plan is that an individual instructor may arrange the time of showing of each of these films according to his own schedule or choice, may interrupt any film for impromptu comments or questions, and may feel more "in charge" of his own class.

The filmed presentations could be made by the same expert teachers who would have been used on television, but the film library system would permit much greater flexibility in usage than would be possible in a standardized television sequence. The important point at this juncture in our investigations is that most of the arguments for teaching speech by television are equally applicable to other mass teaching proposals. Until a variety of such plans can be evaluated on a comparative basis, the case for television as the one best method has yet to be proved.

In summary, I submit that there are enough unanswered questions about the teaching of speech by television to warrant our suspending judgment at this point. Perhaps time and further research will support the affirmative. If so, I shall certainly not be disappointed. I should only be disappointed if the speech profession were to commit itself before sufficient evidence has been gathered and considered.

FOOTNOTES

[1]"In Search of Factual Data," *College Teaching by Television.* American Council on Education. Washington, D. C., 1958, p. 72.

[2]"The College Experience," *Teaching by Television.* A Report from The Ford Foundation and The Fund for the Advancement of Education. New York, May, 1959, p. 24.

[3]Roethlisberger, F. J., *Management and Morale.* Harvard University Press: Cambridge, 1955, pp. 14, 15.

[4]Fidler, William P., "Educational Television: A Faculty Point of View." *The Quarterly Journal of Speech,* vol. XLV, No. 2, April, 1959, p. 124.

State Association News

Marceline Erickson
Mankato State College

Many state presidents in reporting their news of recent state association speech meetings expressed pleasure with the increased attendance at meetings and the greater enthusiasm of the members. Some added that "you had to work at it to make the association grow and the program good."

Mrs. Virginia Hastings Floyd, Doane College, has sent the Nebraska news letter.

"The Association held its fall day-long meeting at the University of Nebraska campus on October 24th. The keynote address was given by Dr. Maxine Trauernicht of the Department of Speech of University of Nebraska. Her address, 'Speech Education in the Space Age,' she had given last spring at Detroit at the Central States Association sectional meeting on speech education. We had a reading hour demonstration in charge of Prof. Warren Gore of the University of Omaha. Students from Omaha U. presented a play reading of a cutting from *A Member of the Wedding;* Dr. Gore gave a prose reading (from Annapurna); another O. U. student read some Dylan Thomas poetry.

"This was followed by an interesting panel discussion on 'Materials for Use in Interpretation.' Chairing the panel was Mr. Robert Larson of Nebraska State College at Kearney. Panel members included Mrs. Amy Sutton of Omaha Central High; Prof. Gore; and Mr. Wendell Jensby, of the theatre department at Nebraska State College at Kearney.

"Main address at luncheon was by Dr. Robert Scott who spoke on 'What We Teach.' The final item on the program was a forensics workshop on debate practices, handled by Dr. Robert L. Scott, Assistant Professor of Speech and Director of Forensics at the University of Minnesota.

"As state president I presided over the sessions and over the business meeting which was held at the luncheon in the Student Union at the University. There are several items of special interest. Our big project in the Association is the forthcoming new state speech bulletin for teachers of speech and drama on the secondary and college levels. The editor is Charles Farnham of Columbus High School. We have high hopes of getting out the first issue this winter.

"Another special item is the appointment of Mr. Harold Sampson, assistant prof. of speech at Nebraska Wesleyan University, as the executive secretary of the Association for the coming year. This is a newly-created post and, together with editing a bulletin, is a part of our overall planning to increase the professional interest of our speech teachers in, and the vigor of, our association.

"We have increased our membership this year, have enhanced our public relations program, and are seeking to do more through our district representatives. For example, we held a speech sectional meeting in the District I (Lincoln) district of the Nebraska State Education Association in October during the annual institute for teachers.

"Officers for the coming year are as follows: Mrs. Floyd, president;

Dr. Philip Kaye, Nebraska Wesleyan University, vice president; Dr. Maxine Trauernicht, Univ. of Nebraska, secretary; Mrs. Marylouise Alexander, Lincoln High School, treasurer; Dr. Donald Olson, Univ. of Nebraska and Dr. Helen Russel, Nebraska State College at Wayne, college representatives. The Association also has district representatives in the six Nebraska districts."

Mrs. Jean Gentz, chairman of the Speech division of the North Dakota Education Association reported this year's meeting was one of the finest they had ever had. "Never before have they ever really taken a stand or gone on record as favoring anything."

"The group convened in Bismarck on October 21st. Mrs. Jean Gentz, Chairman, conducted the meeting. Sister Barbara Ann of St. Mary's Central High made a motion that the group go on record favoring the continued aesthetic approach to speech activities, and further stating that we favor the festival, rather than the contest system of sharing. Motion carried. Mr. Willard Laubes, debate coach at Minot High School, made a motion for a representative from North Dakota at the N. U. E. from the speech section of the N. D. E. A. rather than from the administrative group, and that this representative should receive expenses. Motion carried.

"Janice Bakken of Rugby and Medora Mehrer were nominated candidates for the speech award for those having presented works in dramatics worthy of their commendation.

"Divisional meetings within our state are being planned.

"The group went on record in approval that dramatics be given an equal rating of importance with other extra-curricular activities in the school program.

"Willard Laubes gave a review of the Speech Conference in Detroit.

"Sister Barbara Ann, St. Mary's Central High School, Bismarck, spoke on 'Speech Possibilities in the Secondary Schools.'

"Dr. Frederick G. Walsh, head of the Dramatic Department at the Agriculture College in Fargo stressed the fact that the future of the theater rests in our young people, therefore it rests in the hands of the teacher. Dr. Walsh criticized drama coaches for their miserable play selection. He reminded us to find plays that mean something to the students. As he judges plays he notes a lack of awareness on the part of the students as to the type or form of play they are producing. The result—a comedy without a glimmer of a chuckle. They are not aware of the statement of the problem, the point of crisis, or the resolution or status quo. He urged that we stimulate the minds of students to come alive as play experience is an exciting adventure."

The 1959-60 officers for the North Dakota Speech group are: Arthur Cervinka, chairman; Janice Bakken, vice-chairman; Rella Therosoog, secretary.

Dr. Bradford Barber, president of the Illinois Association of Speech Teachers, stated that there were over 300 registrations for their November meeting held at Illinois State Normal University. This was the largest attendance the group has had. Mr. George Wilkins, State Superintendent of Public Instruction, was the keynote speaker of the convention. His subject was 'Speech Instruction in the Public School.' Members of the Central States Speech Association will be interested to know that he emphasized that more speech work was needed. There are now about 450 speech correctionists in Illinois and 1500 are needed. Mr. Wilkins emphasized that every teacher is a teacher of speech and should have in his training work in fundamentals of speech and in speech correction. He advised curriculum revision of the Language Arts program in Illinois from Grades 1 through 12 and in the Junior College. The Illinois Speech Association has appointed a

standing committee to work with the State Department of Education on this matter.

The program of sectional meetings for the Illinois Speech Convention was followed as described in the fall issue of the *Central States Speech Journal*.

New officers elected were: President, B. F. Johnson, Homewood-Flossmoor High School; First Vice-President, Dr. Ralph Micken, Southern Illinois University; Second Vice-President, Earl Davis, Lansing High School; Business Manager of Speech News, Jon Hopkins, Eastern Illinois University; Secretary-Treasurer, Dr. Martin Cobin, University of Illinois. Ralph McGee, New Trier High School and Ralph Lane, Glenbrook High School continue as Editors of Speech News.

The Missouri Association of Teachers of Speech enjoyed the reading lecture presented by Dr. Elizabeth Worrell, North East Missouri State Teachers College at their meeting held early in November. Mrs. Dorothy Weirich, Webster Groves High School gave a public speaking demonstration based on materials from the curriculum study for classroom teachers of speech soon to be published by the group. Dr. Charlotte Wells spoke on "Public School Speech Correction, 1959" at the sectional meeting in speech correction.

Mrs. Lucille Allen, state president, reported that the Missouri Association endorsed the certification requirements for teaching speech in Missouri set up by Ronald Reid and his committee. These had been approved by the board of governors on May 2. The requirements are as follows:

"The committee recommends the following requirements for certification of high school classroom teachers of speech (including dramatics) entering the profession in Missouri:

I. For teachers who teach speech in combination with some other subject:
   A. Minimum of 18 hours should be required, including courses in:
      1. Public Speaking.
      2. Voice and diction, phonetics, or speech correction.
      3. Rhetorical criticism, history of oratory (public address), or history of rhetoric.
      4. Debate or discussion.
      5. Dramatics (involving theatre production).
      6. Oral interpretation.
   B. A course in methods of teaching speech should be required.

II. For teachers who teach speech only:
   A. Minimum of 30 hours should be required, including courses listed in I-A.
   B. A course in methods of teaching speech should be required.
   C. If the teacher teaches a separate course in dramatics (i.e., a course separate from the fundamentals of speech course), the teacher must substitute History of Theatre for a course listed in I-A-3 and should be required to have courses in:
      1. Technical theatre.
      2. Acting or characterization.
      3. Theatre production.
      4. Play directing.
   D. If the teacher teaches a separate course in public speaking or debate (i.e., a course separate from the fundamentals course), the teacher should be required to have:
      1. Six hours from the following: history of rhetoric, history of oratory (public address), rhetorical criticism.
      2. One course in advanced public speaking or persuasion.
      3. One course in ad-

vanced discussion, advanced debate or forensics.

III. Any director of a co-curricular speech activity should be required to have at least one course in the area of the activity.

"The Missouri Speech Association instructed its secretary to send a copy of the certification requirements to the chairman of all departments of speech in Missouri colleges, universities, to the state department of education, and to all agencies concerned.

"New officers for the Missouri organization are Dr. Frances McCurdy, University of Missouri, President; George C. Bowman, William Jewell, College, Vice-President; Dr. Robert Friedman, University of Missouri, Executive-Secretary."

The Iowa Speech Association met in Des Moines at the time of the Iowa Education Association meeting. In spite of very bad weather many gathered to hear Mr. Arnold S. Gillette speak on "Staging Plays with Minimum Scenery and Equipment." They felt his suggestions were highly practical. New officers elected were Palmer Kramer, Fort Dodge High School, President; Thelma Whitford, East High Des Moines, Vice-President; Dr. Robert Gregg, State University of Iowa, Secretary-Treasurer.

Dr. Pauline Isaacson, president of the Wisconsin State Speech Association, reported that a successful meeting of the association was held in Milwaukee, November 7, at the time of the Wisconsn Education Association meetings. Dr. Frederick Haberman, Chairman of the Speech Department, University of Wisconsin, luncheon speaker, had as his subject "The Ideal Teacher of Speech." Dr. Isaacson reported that 34 more attended the luncheon this year than last year.

The Wisconsin Speech Teachers Association approved the recommendations presented by Dr. Wynett Barnett, Chairman of the Committee on Certification of Teachers of Speech. Dr. Gladys Borchers, Chairman, reported for the Committee on Improvement of Speech Extra-Curricular Activities. The committee is recommending course work as a requirement for directing speech activities and is assuming it would be in the area in which the teacher is directing an activity. However, for teachers in service, recognition is given of shown competency. The committee recently conferred with Mr. Lewis of the State Department of Education and with the Wisconsin Forensic Association. General approval for the upgrading of speech extra-curricular activities was secured. A new committee, with Georgia Mueller, Antigo Senior High School, as chairman, will work to get speech into the curriculum of more high schools in the state.

Harold Larson of Carroll College was elected the new president of the group and Miss Ethel Rich, Baraboo High School, was elected secretary.

Membership in the Minnesota Association of Teachers of Speech has grown to 154. This is one hundred more than in any recent year. Word has been received from the state department of Education that the State Board of Education had approved their request that those teaching speech in the state of Minnesota should have a major or minor in speech. The college from which the student had been graduated shall indicate to the state department of education that he meets their own requirements for a speech major or minor and that he should be certified to teach speech. The group has the assurance of the director of teacher personnel of the state department of education that when the state advisory committee on teacher education considers the matter of extra-curricular activities in athletics and music they will consider also the matter of speech extra-curricular activities. The officers of the Minnesota Association of Teachers of Speech met in St. Paul on November

7 to make plans for the state-wide meeting next fall at the time of the Minnesota Education Association meetings. Reports indicate that the sectional meetings held this fall in connection with the area MEA meetings were highly successful and had a larger attendance than previously.

Dr. W. Charles Redding, President, Indiana Speech Association, has written that "The Indiana Speech Association holds its annual meeting in the Spring. This year's meeting will take place the first week-end in May, 1960, at Indianapolis.

"Several officers of the Association did participate in the annual speech luncheon, sponsored every year at the Indiana State Teachers Association by the Speech Section of that Association (made up primarily of secondary school teachers). This event occurred at Indianapolis on Friday, October 23. At that time an interim report was made by last year's chairman and this year's chairman of our *Ad Hoc* Committee on the basic high school speech course; last year's chairman is Miss Jaunita Rucker (now Vice President of the Indiana Speech Association), and this year's chairman is Dr. Gladys Rohrig. (Miss Rucker teaches at the Walter P. Chrysler High School, New Castle; Dr. Rohrig is on the faculty of Indiana State Teachers College at Terre Haute.)

"The Association this year is devoting itself particularly to the problems of: accreditation standards for speech teachers in high schools; the high school basic course and speech curriculum; liaison with the speech correction people; and co-ordination of efforts among the college speech faculties, high school teachers, debate directors, and speech correctionists. At the moment these groups are relatively independent of each other."

Dr. Raymond Yeager, Bowling Green State University and President of the Ohio organization, has sent the following news letter.

"The 12th Ohio Conference for Speech Education was held at the Deshler-Hilton Hotel, Columbus, Ohio on October 3, 1959. Co-operating organizations were: Ohio Association of Secondary Teachers of Speech, Betty G. Cupoli, President; Ohio High School Speech League, James W. Gibson, Director; and the Ohio Association of the College Teachers of Speech, Dr. Raymond Yeager, President.

"Highlights of the day-long conference were: Dr. Karl Robinson, Northwestern University who spoke on, 'Now What Are the North Central Association's Recommendations for Licensing Teachers,' and a dinner address by Dr. John Dietrich, Michigan State University, President of the Speech Associations of America.

"Sectional meetings included:

1. A cross-examination debate on the high school topic between Bowling Green State University and Akron University.
2. Panel on "What are the Colleges Doing That is Right or Wrong in the Preparation of Teachers of Speech?"
3. Demonstration and discussion of arena staging, using *The Diary of Anne Frank.*
4. Demonstrations on the use of properties and music to motivate creative dramatics.
5. Panel on, "What Research Could Be Done to Help the Speech Profession in Ohio?"
6. Demonstration and discussion on "The Use of Radio and Television for Teaching in High Schools."
7. Panel on, "The Voice and Diction Course."
8. Panel on, "Teaching the Discussion Course in High School and College."

"Dr. G. Vernon Kelly gave a memorium to Dr. Paul Brees, late chairman of Wittenberg College, who passed away quite suddenly in April, 1959."

Murray A. Hewgill, in charge of publishing the Michigan Association's *Bulletin,* has sent the following news of that speech group.

"The fall meeting of the Michigan Association was held October 10 at the General Motors Institute in Flint. Featured in the program were discussions of problems in arena staging by Ed Andreasen of Michigan State, and of different aspects of high school speech education by several panels. A choral reading demonstration was provided by students from Detroit Rosary High School, directed by Sr. Rose Terrence.

"Mrs. Bea Olmstead, Hamtramck Public Schools, reported in the business meeting that the high school speech curriculum guides which were published by the association last year have sold faster than was anticipated. Her committee is negotiating for a second printing.

"The Association, recognizing some of the state's new convention facilities, voted to extend to the SAA an invitation to hold its 1964 convention in Michigan."

Dorothy Summers has sent the following report of the Oklahoma Speech Association.

"On October 2 and 3rd, the Association met in Norman, Oklahoma for its annual Speech Educators Conference. Attendance was lower than usual because our state was flooded that weekend with rains that swelled most rivers out of their banks and over highways.

"The Conference was set up to operate through four general sessions. Each session approached a particular area of training in oral communication through the levels of elementary schools to professional work. The areas covered (1) Public speaking and discussion, (2) Radio and Television, (3) Drama and Interpretation, and (4) Speech and Hearing. Each symposium was followed by open forum, and in each case, the discussion and question periods were very active ones."

In each area what is new, the breadth of training required, the goals to be reached, and the occupational opportunities were considered.

On the program enclosed by Miss Summers it was noticed that the Oklahoma Association has a one-half price enrollment fee for students in training. Other state associations might like to give the matter consideration as a means of encouraging Seniors in Speech in college to attend and to become interested in their state speech association.

Miss Summers stated that "On October 23 the Speech Association held its day-long meeting in connection with the annual State Teachers Meeting in Oklahoma City. We met in the Church of Tomorrow, where we had meeting rooms and luncheon. The guest speaker this year was Dr. Ralph Nichols, University of Minnesota, who spoke on 'He Who Has Ears.' About 100 people attended the luncheon and all were delighted and inspired by Dr. Nichols' wonderful address.

"Officers elected at the business meeting included: President, Dora Hobbs, Cushing High School; President-Elect, Fred Kolch, Oklahoma State University; Exec. Vice-President, Doris Niles, Will Rogers High School, Tulsa; Recording Secretary, Pat Gulley, Oklahoma City; Executive Secretary, Ruth Arrington, Northeastern State College, Tahlequah; Exec. Sec.-Elect, Iona B. Freeman, Central High School, Tulsa; Vice President for Elementary teachers, Pearl Faulk, Tulsa; Vice President for Secondary teachers, Mrs. Garten, Midwest City, Oklahoma; Vice President for college teachers, Dr. Ansel Resler, University of Oklahoma; Vice President for Speech and Hearing teachers, Doris M. Watts, Lawton High School."

The South Dakota Speech Teachers had sectional meetings this year. Dr. Harold Jordan and Dr. John Marshall, both of the State University served as general chairman for the Thursday meeting of the East River division and Hazel Heiman, State President, served as general chairman of the West River division. Dr. Charlotte Lee, Northwestern University, spoke at the East River meeting on Thursday and at the West

River meeting on Friday. Her subject was "Literature and Interpretation." L. R. Kremer, Washington High, Sioux Falls, spoke on "The One Act Play Contest" at the speech teachers luncheon, East River Division on Thursday. Miss Charlotte Forsberg, BHTC, was the guest speaker at the Thursday luncheon for Speech and English Teachers, West Division.

General Chairman for the Friday meeting of the East River Division was James Klassen, Rapid City, Vice-President. The following program was presented: " 'Student Demonstrations and Critic Evaluations', Lowell Johnson, Central High School, Aberdeen. Poetry, Dramatics, Extemporaneous Speaking — Students from Central High School, Aberdeen. Critics—Poetry, Richard deLaubenfelds, Yankton College; A. P. Schenk, Yankton High School; Dorothy Farrow, Sioux Falls — Dramatic — Ed Meyer, Huron College; Charlotte Cadwell, Chamberlain High School; Randall Fisher, Northern State Teachers College — Extemporaneous Speaking—Donald Sikink, State College, Maureen Pederson, Mobridge High School; M. Baker, State University. 'Points in the Constitution of the South Dakota Speech Association of Which Every Speech Teacher Should Be Aware', D. C. Reutter, Executive Secretary, Huron High School."

Speech demonstrations were presented at the Thursday meeting of the West Division as follows: " 'Producing the High School Play,' Douglas Bell, Sturgis High School, and students from Sturgis High School. 'Declamation Demonstrations and Critic Evaluations,' students chosen at the Black Hills Declamation Workshop, Critic Evaluations by the audience. In addition to hearing Dr. Lee, those in attendance at the Friday meeting of the West River Division heard a group of panelists discuss 'Challenging the Gifted Student — In Junior High, Agnes Stordahl, Spearfish; In Speech, Barbara Kersten, BHTC; In Composition, Jeannette Kinyon, Rapid City'."

Hazel Heiman announces that the Spring meeting of Speech Teachers will be held April 16 at Sioux Falls, South Dakota.

"The Morning meeting will be a joint meeting with the English teachers. The Afternoon meeting will be panels in the areas of speech education."

She adds that "L. R. Kremer, Sioux Falls, Washington High School, publicity chairman of South Dakota Speech Teachers Association, is doing a great amount of research in regard to getting better newspaper coverage for speech events in college and high school."

The Kansas Speech Association met at Coffeyville on November 6 according to a report received from Dr. William A. Conboy, former president. Mrs. T. C. Hesser of Fredonia was chairman of the speech sectional meeting for teachers. Dan J. Tewell, Pittsburg Senior High School is president of the organization and Margaret Latinis also of Pittsburg is secretary-treasurer. Francis Short of Pittsburg Kansas State College is editor of the Kansas Speech Journal. It is the policy in Kansas to have the officers for a particular year come from the same place so that they might more conveniently work together. The vice-presidents represent certain areas of the state. The organization is somewhat different from that of many states and other organizations might like to ask questions about how the plan is working out and give it consideration in their own state organization.

LETTERS TO THE EDITOR

Letters commenting on articles appearing in this Journal should be sent directly to the Editor. The purpose of these letters should be (1) to question content and/or (2) to provide further evidence in support of content. Permission to quote should be given by the writer. Copy deadlines are August 15, November 15, and February 15.

Rhetoric Irrelevant To Preaching?

To the Editor:

"Aristotle and his fundamental division of proofs is quite irrelevant in any discussion of Christianity because the life of faith is always more than a matter of logical, emotional, or ethical proof."

The above statement appeared in this column last spring as part of a reply to Lionel Crocker's article, "The Preacher's Personal Proof" (Winter, 1959). The Owens reply in its entirety includes several debatable propositions which I have neither the talent nor the space to consider here, but the sentence quoted above strikes at a matter of central concern to a student of rhetoric.

If the quoted sentence was meant to say that the principles of rhetoric are irrelevant to preaching, I think the writer was mistaken. Even if "the life of faith is always more than a matter of logical, emotional, or ethical proof", it does not follow that these elements are irrelevant. Human life, for example, is more than a matter of cellular addition, but this fact does not render irrelevant the study of cells. A communicative event such as the presentation and the reception of a sermon is such a complex phenomenon that the canons of several disciplines are probably unequal to the task of explaining it completely, but this does not warrant the charge that these canons are irrelevant. In short, incompleteness is not a synonym for irrelevancy.

Little imagination is required to see behind the Owens letter the implied premise that a sermon is beyond the province of rhetorical criticism. This should be an enticing subject for some of our readers.

Glen E. Mills
Assistant Dean
School of Speech
Northwestern University

Some Substituted Criteria

To the Editor:

Mr. Giffin has made a thought-provoking suggestion in his article, "A Conceptual Basis for Experimental Studies in Discussion," by his addition of *the demonstration of practical aspects of the democratic process* to his list of criteria of discussion effectiveness.

His first four criteria listed (presentation of important information, interpretation of information, presentation of analysis, and evaluation of proposals) concern aspects of the reflective thinking process itself, aspects which would be equally as relevant in the thought process of a solitary investigator. As such they do not include factors which are peculiar to thinking done in the group situation. It is doubtless to cover these group-based aspects that Giffin has added his general criterion on the democratic nature of the process.

Later in his paper Giffin has mentioned two aspects of the democratic process as ones in which discussion gives experience: "considering all reasonable opinions, motives and alleged solutions" and "mutually agreeing upon a cooperative course of action." It seems to me that some formulation of these explanations might profitably be substituted in the list of criteria for the general statement quoted above:

1. Do the participants use their differences creatively?
2. Do the participants move to mutual agreement upon a course of action?

If we reread Smith and Lindeman's stirring book, *The Democratic Way of Life*, we find the suggestion of an additional criterion for the discussion process as democratic process:

3. Do the participants employ the art of "orderly communication"?

Perhaps if Giffin were to add these three *practical aspects of the democratic process* to the four aspects of reflective thinking which he has specified, he would provide an even more valuable "conceptual basis for experimental studies in discussion."

Laura Crowell
Associate Professor
Department of Speech
University of Washington

Only A Means To An End

To the Editor:

The excellent article by Rudolph Driekurs, "Communication Within the Family", (Autumn Issue of *CSSJ*) is interpretable only in terms of a means to an end. The overtones in the article suggest, however, that the author views a more effective communicative process as the ultimate answer to family, intra-community and international harmony.

It is herewith suggested that the barrier between discord and harmony, no matter what the level, is a non-recognition of human values. Such a barrier may be likened to a locked door; the key needed to open the door is education and the force needed to turn the key is communication. It is seen, then, that communication is but a step in the right direction, a tool that is needed to educate our children and our parents toward the forming of a definite schedule of rights and a definite sense of values.

It is a failing of any specialized field, be it communication, education, medicine, etc., that the members of these specialties frequently lose sight of the over-all goals to which these specialties are dedicated. It is doubtful that a feasible rationale can be developed that would label improved communication, in and of itself, as an ultimate goal in the rehabilitation of intra-family relationships. There is no doubt, however, that it is an indispensable tool.

JAMES B. HOUSE
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Associate Professor of Speech
St. Cloud State College

Validity Questioned

To the Editor:

James C. Kelly's article (*Central States Speech Journal*, Autumn, 1959) entitled "A Survey for Speech and Hearing Defectiveness" presents an interesting testing approach, which attempts to reduce subjective bias in the task of screening students for speech and hearing defectiveness. As Dr. Kelly has pointed out in an earlier article (*The Speech Teacher*, March, 1955), "If it were possible to use such a measure with confidence, a school survey of speech and hearing difficulties could be managed without a large staff of experts or the tedium of conducting thousands of speech interviews." Such an objective procedure for determining which students need special speech training is something very much to be desired, and Dr. Kelly has offered a significant contribution to that area.

If one is to use such a test with confidence however, its validity must be high enough to assure the tester that his classifications with regard to speech defectiveness can be made with sufficient accuracy to justify recommendations for special training. Dr. Kelly's 1955 article in *The Speech Teacher* has shown that the X-Test has high validity as a measure of intelligibility. My interpretation of the more recent article published in *Central States Speech Journal* leaves me in doubt, however, as to its validity as a measure of speech defectiveness. I wonder if it is enough, in this instance, to say that the upper and lower twenty per cent of the intelligibility distribution have significantly different means on an independent criterion? If I were to use such a test I would ask for a more powerful validity statistic. At first glance some of the correlation coefficients between intelligibility scores and speech defectiveness ratings seem to supply the statistic that is needed to support the validity of the test. The article seems to indicate, however, that the data for these correlations come only from above the eightieth percentile and below the twentieth percentile of the intelligibility distribution. As I interpret it, the middle sixty per cent of the data has not been utilized. Such an omission of the central portion of a correlation plot will nearly always result in spuriously high coefficients.

This is not intended to detract from Dr. Kelly's very excellent contribution to group speech and hearing testing methods. I have merely offered these comments with the hope that in some small way they may be of help as the search for objective quantification of speech behavior continues.

JAMES W. HILLIS
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The Ohio State University
Columbus, Ohio

Creative Therapy?

To the Editor:

As Mrs. Eve Seiter said in an article on book reviewing which appeared in a recent issue of the *Central States Speech Journal*, "A book should compel you to review it." This is certainly the feeling which I have regarding the article on "Brainstorming" by Dr. Wilson. I feel compelled to record my personal reactions to several of the statements and ideas which she sets forth.

Dr. Wilson states that "all too frequently, we tend to develop memory ability while inhibiting originality on the part of the student." I heartily concur with this statement. So often the educative process seems to be a matter of transferring the instructor's statements through an ear and a pencil to a piece of paper during an examination without any editorial comments on the part of the students. I feel that Professor Wilson and her associates are to be heartily congratulated on this attempt to bring about a more poised therapist who is able to control new and unexpected situations.

However, I question the "brainstorming" approach as a method of developing creative therapy. To me, creative therapy is the result of experience, maturity, and wisdom, and I doubt that this insight can be "brainstormed" out of (or into) a therapist. As F. X. Blair has said, "true creativity is the product of the individual mind, and creative therapy is born of insight with respect to the patient."

Again, let me thank Dr. Wilson for sharing this attempt with us. I am certain that we will hear more about it in the future.

EDWARD C. HUTCHINSON, Supervisor
Children's Speech Therapy
Speech and Hearing Clinic
Kent State University

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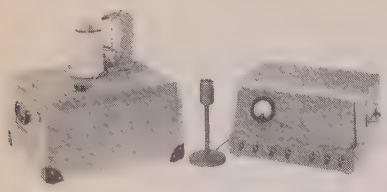

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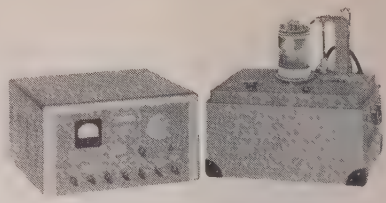

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